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Akasaraja's invitation for the marriage of his daughter,
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TIRUMALAI SRI VENKATESVARA

VOLUME I APRIL 1933 NO. 9

श्रीः

श्रीवेङ्कटेशस्तुतिमाला

Pandit. V. Vijayaraghavacharya

श्रेयो नित्यं दिशति नमतां शेषभूमीधरोऽयं
यच्छृङ्गाग्रे कलितवसतिर्भूमिनीलासमेतः ।
दिव्ये लोके शिथिलितरुचिर्दीव्यति श्रीसहायः
काले काले कनकमुखरीवीचिभिः सेव्यपादः ॥

लक्ष्म्याऽचञ्चलया लसन्निजवपुर्हंसैश्च संसेवितो
वर्षन्नञ्जनभूधराधिपतटीभागेषु भूयोऽमृतम् ।
शेषक्ष्माधरशृङ्गसङ्गिविभवः सन्नुन्ननानामरु-
न्मेघः कश्चिदभङ्गुरां कलयतु श्रेयःसमृद्धिं मुहुः ॥

विनमदवनकल्पितावधानां वृषगिरिनायकराज्यसार्वभौमीम् ।
शुकपुरमणिदीपिकामुपासे शरदमलेन्दुविकस्वराननाब्जाम् ॥

परमपुरुषनायिकामुपासे परिणतपुण्यविलोचनैर्निपेयाम् ।
नतसुरललनाललाटलीलातिलकमलीमसपादपद्मरेखाम् ॥

कर्पूरयन्ती नयनानि पुंसां कलेव चान्द्री कमला विभाति ।
परिष्कृतं पाण्डवमिलवक्षः काले यया कौस्तुभनिर्विशेषम् ॥

दिशागजेन्द्रैरभिषिक्तदेहा दीनावने दत्तकटाक्षरेखा ।
देवी विभात्यम्बुजवासिनीयं साम्राज्यलक्ष्मीर्वृषशैलनेतुः ॥

सजलजलदनीलः सेवितो भूरमाभ्या-
मिह सपदि वशाभ्यां मञ्जुसञ्चारभाग्भ्याम् ।
गरुडशिखरिसानौ गन्धहस्तीव देवो
विहरति विनतानां रक्षणे जागरूकः ॥

कल्लोलिनीवल्लभभागधेयं कारुण्यवीचीकमनीयदृष्टिः ।
वृषाचलेन्दोरिह कौमुदीयं विभाति देवी विविधैर्विलासैः ॥

दयोदयेनादृतलोकपाला मुरद्विषो मूर्तिमती दयेयम् ।
सञ्जीवनी तापभृतां जनानां देवी विभात्यञ्जनशैलसानौ ॥

कुङ्कुमपङ्किलवदना कुमुदवतंसा कुरङ्गनयनेयम् ।
कुलधनमारादिन्धे कुन्तलकुसुमोल्लसन्मधुकरालिः ॥

शिञ्जन्नूपुरचरणा शमधनगणसेविता च शशिवदना ।
शिशिरीकरोति नयनान्यमृतासारैरपाङ्गवलनैर्नः ॥

कस्तूरीघनसारकुङ्कुमलसद्वक्षःसमालिङ्गना-
दुन्मीलत्पुलकाङ्कुरं वितनुते यं वारिराशेः सुता ।
सोऽयं वेङ्कटशैलशेखरमणिः कारुण्यवारांनिधिः
कल्याणैकनिवासभूर्दिशतु नः श्रेयःसमृद्धिं पराम् ॥

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SUBLIME THOUGHTS

M. GNANASAMBANDAM, B.A.,
WALAJAPET

God Srinivasa Venkatesa Para Brahmam being in His Nature Truth (unchanging Existence), consciousness and Bliss, He cannot be conceived by the mind nor discribed in words. As Vaswani says "God described is God denied." The mind can grasp form and symbol but that Power which enables the mind to think is something beyond all thought and language. As God is beyond all forms and names the human eye cannot behold Him nor the mind picture Him even in imagination. Man is a finite being while God is Infinite. It was by Lord Sri Krishna's special favour that Arjuna was blessed with divine vision to have a look at the Infinite Viśvarūpa for a moment. All forms and names and all incidents that we call good and bad, pleasant and painful appear, disappear and re-appear in that Eternal Viśvarūpa as the ripples, waves and storms on the surface of the sea. In fact God is the very essence and the only abiding Reality behind all phenomena and He is the Causeless Cause of the Universe. Truly wonderful and unspeakable is this Almighty Venkatesvara who is worshipped by every section of the Hindu community without exception.

May all men who visit Thy shrine meditate on Thee as said above and Thee in spirit and in truth. Thy charming form is only a help to inner realisation. Sri Venkatesvara! the lotus-eyed, the strong-armed, the pure and just, the sky-coloured, the holder of discus and conch shell indicating motion and sound, the Lord standing in all majesty and grandeur bedecked with rare and precious jewels representing the diverse objects in the Universe and wearing silk robes interlined with golden lace, and accommodating in Thy mighty chest Lakshmī, the universal Mother, teaching all Thy devotees by a sign of Thy right hand to renounce all earthly possessions and make a full and frce self-surrender at Thy feet and assuring permanent bliss or *moksha* to them by the sign of Thy left hand which is placed gracefully and firmly on Thy adamantine thigh. What greater assurance is needed by Thy humble devotees? More than volumes of books, more than emphatic words of sages and seers, this Thy great and mighty Promise indicated purely by signs delivers faithful men from all bondage, sin and grief. May

every devotee be filled with faith and may he be transformed at Thy *darśana* into a pure and holy being.

Thou art the eternal witness in every man's heart and capable of remaining by Thyself unaided by others. Thou art *all-pervasive* and the only source and centre of all phenomena. It is due to Thy presence in everything, everything is what it is, else there would be endless disorder and chaos. The minds think and feel, the organs work on account of Thy Presence. The breath goes in and out regularly on account of Thy Presence in the innumerable bodies which are all thy temples. It is owing to Thee that memory and experience are possible things to man. Thou ever standest as a colourless witness observing everything but remaining uuobserved by others. To Thee unhesitatingly we all bow and seek protection at Thy Blessed Feet. Bless us all Almighty Father with the following and make us deserving of Thy grace and love :—

(1) Patience and Courage,

(2) Discrimination between *ātma* and *non-ātma*,

(3) Company of the good and wise,

(4) Faith and Contentment.

It is by virtue of Thy love alone that a man is freed from oppressing passions and given a taste of divine bliss. The saints of the world became perfect and pure only after becoming God-conscious. One tongue can perform the functions of twenty tongues if worldly matters are to be discussed but if Thy holy Names are to be uttered, if Thy glory is to be praised, the tongue will hide itself behind the double set of teeth. What a sad irony is this! The foremost thing that a man must do is to train his mind and tongue to meditate on God and to speak the truth at all times. A faithful repetition of Thy holy name and steady adherence to truth will effect a miracle as in the case of Valmiki and the devotee will ere long be blessed with insight and deep wisdom. He will be endowed with the qualities of *ahimsā*, truth-speaking, non-stealing, continence, non-receiving from anybody, freedom from anger, reverence to God and man, purity, cheerfulness, good habits, freedom from self-boasting and tenderness to all living things—all these devotional and excellent qualities will free him from worldly snares and he will quickly realise the God who is ever residing in him.

This body is like unto a tree in which live two birds, *jīvātma* and *paramātma* (man-soul and God-soul). Of these two birds, the

man-soul is conscious of owning a body and in its desire to enjoy itself undergoes pleasure and pain. The other bird God-soul silently looks on without desiring any thing and without being caught in the pairs of opposites. The more the man-soul renounces its desires and the consequent enjoyments and sufferings the purer it becomes and the nearer it comes to the God-soul which is purer Bliss, Light and Being. It is the look-out of every man-soul to seek its salvation by its own efforts and experiences and earnestness to realise the indweller or God-soul which is the ultimate truth underlying all phenomena. Everything in the world is *Brahman*. There is nothing which is dissociated from *Brahman*. This Brahmam which is more minute than the atom and more magnificent than the universe is the Real goal, the far-off end towards which the whole creation moves.

May our minds which are troublesome become calm at Thy holy sight, may our ignorance and selfishness vanish and the ever inspiring remembrance of Thee keep us truthful and faithful and make us Thy humble instruments of loving and enduring service. May our hearts become pious and loving and filled with trust and hope—trust in Thy never-failing justice and hope of Thy ever-flowing mercy and tenderness. That day will be the blessed day for a man when it can be truly said of him that he has ever been honest in dealings, brave in adversities, wise in misfortunes, modest in prosperity, just in actions, uncompromising in principles, firm in resolutions, obedient and faithful to the voice of God speaking within him. A pious Bhakta of Srinivasa has thus sung in Telugu

> " తిరుపతీశుని తిన్ననిమాటలను తిరముగ వినుకొని యుండుమీ
> పరుల పలుకులకు పాలుపడక పరమాత్ముని పాహి యనుమీ."

Here Tirupatiśa is none other than the Inner voice. Translated, the above verse becomes—

"Hear thou faithfully the silent words of Thy Lord who is the Inner voice. Do not be carried away by the words of other people but always look to God for your Salvation."

The man who hears the inner voice is the real worshipper of God; not the man sunk deep in convention and pride of self. As dirt is purified by Sunlight even so the sins of lust, avarice and wrath are destroyed by God-consciousness. The self-evident truth that it is God that rules the universe irrespective of man's ways of thinking has become rather dim of late and by the denial of God,

irreverence and chaos are fast coming. Material comforts and sense-pleasures are eagerly sought by setting at naught the instinct of the man-soul to reach to God-soul. The great heart of the Universe can never be affected. We pray to Thee, our only Guide and Father, spare us from becoming victims to such blind whirlpool of thought which will doubtless be swept clean by Thy one single tidal wave of re-generation at Thy will and pleasure. It is perfect truth that every man will sooner or later become God-mad and from that stage alone hè will get freedom. The hearts beat, the tongue speaks, the hands work, and the brain thinks—all in God and aided by God. The sun, moon and stars shine, days and weeks roll by, seasons come and go—all in God, and nothing outside of God.

"Not an atom moves but by the will of God" is at long last realised by one and all and even the greatest sceptic cannot but conclude that

> "He paints the wayside flower
> He lights the evening star."

EARLY DRAVIDIAN RACES

A. PADMANABHIAH, B.A.

(*Continued from page* 606)

Narmada Nagas Gautama Buddha and Bodhi-tree

The Narmada rising on the summit of Amarakanta Hills in Rewa State, enters the Valley between the Satpura and Vindhya ranges, and pursuing a westerly course empties itself into the gulf of cambay near the ancient port of Barygaza or Barukaccha. On the banks of this noble river (called also Somodhbhavā or the daughter of the Moon) once flourished ancient Kingdoms and along side of the river are situate many important religious places sacred to the followers of various cults.

Here according to the Puranic tradition flourished the ancient Kingdom of the famous Karta-Viryārjuna with Māhishmatī or Maheswar as his capital.

Here also according to Puranic tradition, Mahābali, the great Asura emperer performed a great sacrifice and gave away in the shape of three feet of land, the wealth and power of all the three worlds acquired by him to the wily Vāmana and was eventually relegated by him to the realms of Pātāla or the Kingdom of the Nagas.

This Noble River with so much of mythical sanctity about it is more or less the traditional boundary between the northern Aryavarta and the sonthern Dekhan.

The culture of the Dekhan or the Dravidian country arose out of Asura culture, remnants of which are being explored in the historic cities of the Sind Valley. There is a concensus of opinion among scholars that the culture and civilization represented by these finds is the ancient long lost Asura civilization forming part of the ancient Sumerian civilization of the Euphrates valley and that it has much in common with the Cretan or Minoan civilizations. The similarity of the finds to Cretan burial finds and those of Aditta Nallur led scholars also to infer that this culture represents a Sumero-Dravidian one. These questions arise—who are these Sumerians? What is their connection with the Asuras and Dravidians? The Sumerians belong to the land of Shinar or country of the Moon God.

Babylonian and Egyptian mythology furnishes evidence of a very early connection between Egypt, Babylon and the Kingdoms

on the banks of the Narmada,[1] corroborated also by Biblical references. The history of all the three countries is purely the history of the ancient fire-worshipping Panchalas. The relationship continued down to the times of the imperial Guptas, Chandragupta and Asoka.

From evidence furnished by the accounts in our ancient Epics and Puranas, it appears reasonably certain that these Asura-Hittitic Panchalas belong to Asia Minor, to which they emigrated from Elam and they are known to the ancient Greeks as Leuco Syri or white Syrians, and their country is the same as the Sweta Dwipa of the Puranas and Uttara Ramayana, and the Uttara Kurus or Northern Kurus and the Deva Kurus of the Mahabharata.

They are the Yakshas of our literature, the Yakkos of the Buddhists, and the Hyksos who entered Egypt and ruled the country as the XIVth and XVth dynasties between 2100–1900 B.C. and eventually when driven from the country, settled in Palestine, founded the city of Jerusalem or Hierosolyma and appear in the Biblical records as the Philistines. One tribe of these Yakshas are the Guhyakas and these are the tribe of Judah or Yehudim. They are the followers of Guha or Kumara, the Yahveh of the Kenites or Sins. In South India they are known as Vasistas and Pulastyas with their leaders Agastya and Ravana.

The two Epic poems—Ramayana and Mahabharata apart from their religious and philosophical characters are mere sectarian perverted accounts of the overthrow of these Pulastyas. Rama in the Ramayana fights the Pulastyas (Ravana and others) and Arjuna in the Mahabharata fights the Kurus who according to Sambhava-parva are the reanimated spirits of the Pulastyas.[2]

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1. The combined stream of the Euphrates and the Tigris as it flows through the marshes was known to the Babylonians as the 'Narmaratti' 'Salt-river'—a name originally applied to the Persian gulf.

See E. B. 13th Edn. Vol. III p. 100.

2. The Pulastyas are the Philistines—the worshippers of Dagan, (the fish-God which furnished the model of the Matsyavatara of the Puranic writers.

He is Kronos or Brahma. See picture of God in Webster's Dictionary with Sankha and Chakra in its hands quite in the fashion painted by Ravi Varma as that of the Matchyavatara. (*See* also Ragozin's Vedic India.) This Dagan is the same as Dagan of Babylon, the Musurusoahes—whose crescent head reminds us of the Moon-crested God Mahesa.

Gath the Philistine city is known also as Ganatha. The country of Pulastya Ravana is Janastana. The philistines (Arsyrian Palastu, Pilistu—Egyptan Prst) are considered to be a remant of the giant race of Anakim. Vasudeva is Ānaka-Dundhubhi.

It is usual with Biblical writers to call these early races Cananite[1] a term which I suspect means worshipper of Moon (Male aspect of Saturn).

This Saturn is known as Kronos and Brahma and it is the overthrow of this Kronos (or of his worship) that is the theme of all the Epics—both Greek and Indian.

He is the same as Ganesa or Janus after whom Janastana on the banks of the Narmada is named. We shall refer to the worship of this God in the sequel and show how he is specially connected with our epics. The evidence of the Mahabharata furnished by the flood account given in the Aranya Parva, compared with the Babylonian account points out distinctly not only the identity of the accounts but also the identity of the Gods mentioned in the respective accounts, Brahma and Kronos or Saturn. Let us remember that the presiding deity of the Planet Saturn is Brahma.

Sri Krishna of the Bhārata is this Saturn and we shall deal with this in the account of that *avatar*.

It appears to me that the Tāraka war and the birth of Buddha[2] is a faint reminiscence of an early warfare in the land of Babylon or shinar (Sumer or Land of Moon) relating to the earliest hero Sargon of Agade, whose account with that of his vestal virgin mother furnished the Bhārata writer with the characters Sūta Karna and Kuntī. Sargon is Shar-Kon (son of Shur or Tara); Buddha or Targetes is the later तथागत as applied to Gautama Buddha.

Gautama Buddha is also known as Gajatama or Gajottama agreeably to his entering the womb of Maya in the shape of a white elephant (as Ganesa or the elephant[3]-headed, Hasti) Sūta Karna's emblem in the Bhārata is an elephant's rope.

It is Brahma that gave inspiration to Vyasa and as Kronos-Saturn-Janus or Ganesa that acted as his amanuensis.

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1. The cananite religion was a cult of the Gods of Nature, who grant fertility to fields, and to vine yards and flocks and herds and to the households of men. By rites of sympathetic magic, the cananite endeavoured to force his Gods to fulfil these functions.

2. Purūravas, (the son of Buddha) is said to be the son of a ruler who migrated from Bahli or Bactria to India.

See V. R. VII 103, 21-22.

3. Ganesa is son of Parvati. According to one legend he sprang from the scurf of her body. He is of immaculate birth as Gautama Buddha is. The name Ganapati is also applied to Indra whose emblem or Vāhana is the elephant Airāvata. It is also applied to Brihaspati and is not known why. In South India he is worshipped also with Sakti or Maya.

To come back from this digression. We must bear in mind that the sacred tree of Gautama Budha is the Bodhi or Pipal tree. It is the tree of Buddha or Rauhineya[1] and is therefore called Rauhini. Saturn is also called Rauhineya.[2] It is called also Vipra.

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1. In the Tamil country Budha is called Atti Marathan, or God of the fig tree. It is the Virgin tree which gives fruit without flowering. *See* in this connection my account of Plaksha Dwipa J. O. R. Vol. V. p. 61.

2. Saturn is Rauhirega. See Apte's Dictionary. We have seen that Budha is Rauhineya and is same as Mercury.

Mercury, Hermes, is sometimes represented under the symbolism of Tortoise or Kachchapa. Saturn is addressed as Kūrmāngarūpi. The identity of the Son-God aspect between the two is apparent. *See* Lemprierer's Classical Dictionary: Art on Mercury.

In the Atharvana Veda and later Vedic Literature Kasyapa (or tortoise) is mentioned as a cosmoganic power nearly related to or identified with Prajapati. The Aitareya Brahmana mentions the Kasyapas as the name of a priestly family—probably a totemistic idea. The Satapatha Brahmana (7-5-15) also mentions Prajapati in the form of a tortoise. Here it is also remarked that as Kurma is identified with Kasyapa, "therefore men say, all beings are the children of tortoise." Hence Saturn is Brahma or Prajapati. Saturn is Janus or Ganesa. Ganesa or Vinayaka is also known as Kasyapa. *See* Ganesa Kavacha—Uttara Khanda of Ganesa Purana.

The highest manifestations of God Mahesa (as Father God) are in eight forms, and the eight names are given to him in the Siva-Mahimnas-stotra of Pushpadanta (a very ancient hymn) and in the Kurma-Purana. The eight names with corresponding Mother-hood and Son-ship are.

Father.

(A) १ रुद्र २ भव ३ शर्व ४ ईशान ५ पशुपति ६ उग्र ७ भीम ८ महादेव.

Mother.

(B) १ सुवर्चला २ उमा ३ सुकेशी ४ शिवा ५ स्वाहा ६ दिशा ७ दीक्षा ८ रोहिणी भास्वाति

Son-God.

(C) १ शनैश्चर २ शुक्र ३ शोदातांग ४ मनोजव ५ स्कंद ६ सर्ग ७ संदान ८ बुधः

See Chap. X—Kurmapurana.

Regarding A *See* slokas (28) of the Siva-mahimnas-stotra of Pushpadanta.

त्वमर्कः त्वं सोमः त्वमपि पवनः त्वंहुतवहः त्वमापः त्वं व्योम त्वमुधरणिरात्मा त्वमिति च ।
परिच्छिन्नामेवं त्वयि परिणता बिभ्रति गिरं न विद्मः तत्त्वं वयमिह हि यत्त्वं न भवसि ॥

(Sloka 24).

भवश्शर्वो रुद्रः पशुपतिरथोग्रः सहमहान् तथाभीमेशानाविति यदभिधानाष्टकमिदं ।
अमुष्मिन् प्रत्येकं प्रविचरति देवः श्रुतिरपि प्रियायास्मै नाम्ने प्रणिहितनमस्यामि भवते ॥

(Sloka 28).

These eight forms may be reduced to the following table.

(1) Ishana=Sun.

(2) Mahadeva=Moon.

Vipras are the priesthood of ancient Babylon. It is also called the Kshatriya tree. It is also known as Yakshavāsa or the abode of Yakshas or Hyksos or Yakkos of the Buddhists. It is the Aswatta[1] of the orthodox Hindu Literature and the Igdrasil or the Poplar Ash of the Scandinavian and Celtic myths.

Thus far we have seen an account of the ancient Gautamas and their heretical scion Gautama Buddha and we have also seen how his birth account, his tribe, his country, his town, his emblems and his sacred tree are purely mythical and his account is an account of a very early God of the ancient Cananite and Panchala Dravidian races. He is the same as Ganesa, Saturn or Janus, an aspect of the Son-God of the Proto-Semitic and Dravidian races taken later on into the so called orthodox ten avatars of Vishnu.

---

(3) Ugra=Air.
(4) Rudra=Fire.
(5) Bhava=Water.
(6) Bhima=Ether.
(7) Sarva=Earth.
(8) Pasupati=Sacrificer.

Yajamana—Atman—Ahamkara.

Identifying Father-hood and Mother-hood the poetic vision of Kalidasa saw the same thing as follows.

भुवि पयसि कृशानौ मारुते खे शशांके सवितरि यजमानेऽप्यष्टधा शक्तिरेका ।
वहति कुचभराभ्यां यावनम्रापि विश्वं सकलजननि सा त्वं पाहि मामित्यवश्यं ॥

सकलजननीस्तवः

See in this connection also the benedictory verses at the beginning of his two dramas—Sakuntala, Malavikagnimitra.

Sakuntala.

या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविः या च होत्री ।
ये द्वे कालं विधत्तः श्रुतिविषयगुणां या स्थिता व्याप्य विश्वम् ॥
यामाहुस्सर्वभूतप्रकृतिरिति यया प्राणिनः प्राणवंतः
प्रत्यक्षाभिः प्रपन्नः तनुभिरवतु वः ताभिरष्टाभिरीशः ॥

Malavikagniwitra.

एकैश्वर्यस्थितोऽपि प्रणतबहुफले यः स्वयं कृत्तिवासाः ।
कान्तासम्मिश्रदेहोऽप्यविषयमनसां यः परस्ताद्यतीनाम् ॥
अष्टाभिर्यस्य कृत्स्नं जगदपि तनुभिः बिभ्रतोनाभिमानः ।
सन्मार्गालोकनाय व्यपनयतु स वः तामसीं वृत्तिमीशः ॥

See also in this connection the Bhagavat Gita Ch. viii—verse 4.

भूमिरापोनलो वायुः खं मनोबुद्धिरेव च ।
अहंकार इतीयं मे भिन्ना प्रकृतिरष्टधा ॥

1. *Asvatha tree* is referred to in the Kaṭhopanishad and the Bhagavat Gita (XV. 1 to 4) each having its own esoteric explanations,

This God is the God of the Nagas of Pātāla and Gautama Buddha is represented sometimes as ruling over the Nagas.

Gautama Buddha's language Pali is the language of the Nagas of Patala, which means the land of *Ptahs*, the fire God and creative God of ancient Egypt represented as a Frog, the God who gave his name to the Mandukya Upanishad of our philosophical literature. It is a branch of the Atharva Veda, the Veda of the Bhrigu-Angirasa-Gautamas. We shall discuss this matter in detail under the avatar Vamana. Pali is, Ptahli or Patali. Pataliputra is the sacred town of the Ptahs or Battars or learned people of the ancient Asura Kuru Panchals.

These learned people are the ancient Magi, whose influence in all the countries to the West of India as far as the coasts of the Mediteranean Sea is apparent to the readers of the history and early Civilisations of the respective countries. Ancient Magadha is a colony of these Asura Panchalas or Magi. We shall go to these matters in detail in the sequel.

Pali or Magadhi is closely connected with Hebrew, Bactrian Pehlavi and ancient Egyptian and Semitic languages allied to the Asura languages ridiculed unjustly by Patanjali. It is the same as Brahmi or Paisachi.

The Nagas play a prominent part in the history of the sister religion Jainism, which like Buddhism rose in the ancient Asura land, Shinar (Land of the Moon).

We shall proceed to mention a short account of it and of its typical Son-God, Kukkuteswara Bhujabali, the son of the first Tirthankara, Rishabadeva the Great, in the next chapter.

(*To be continued*)

THE STUDY OF SOUTH INDIAN CAVE TEMPLES.

THE KAVIYUR ROCK-CUT TEMPLES.

FEATURES OF A SIVA SHRINE.

A. VAIKUNTRAM PANDIT,
BOMBAY

The list of the antiquities of Travancore State compiled in manuscript by the late Mr. T. A. Gopinatha Rao, has the following note against Kaviyur, a village four miles north east of Tiruvalla, the head-quarters of the taluk of the same name in the Quilon Division.

"Besides the Siva temple, in the village, there is a rock-cut shrine dedicated to the same God in this place. From the sculptures in it, it could be assigned to the 7th century A. D. It has no inscriptions however."

Before proceeding to describe the cave at Kaviyur, it will not be out of place here to trace the genesis of the cave architecture in South India and make a comparative study of this cave with similar excavations lying scattered elsewhere in the Madras Presidency.

Origin of Rock Temples.

It is a recognised fact, in the history of South Indian temple architecture that rock-cut temples were an epoch-making innovation introduced by the great Pallava king Mahendravarman I (600-630), a pre-eminent figure among the early sovereigns of that dynasty and a cultured patron of letters and art who on conversion by Saint Appar (Tirunavulkkaraiyar) from Jainism to the Saivite cult exhibited his fervour by carving temples in rock, in honour of the god of his new faith, at several places within his dominions, *viz.*, Trichinopoly, Pallavaram, Mamandur, Siyamangalam, Mahendravati and Dalavanur.

The rock-temples excavated by this King present certain common features in plan and design which enable us to fix their origin without great difficulty and they have therefore been

classified by Dr. Dubreuil of Pondicherry under one group called "the Mahendra style."

They have an unornamental facade which is generally on the eastern or western face of the rock in which they are cut and on the plan, show a small square chamber for the location of the presiding deity and a rectangular hall in front, the roof of which is supported by rock-cut pillars and pilasters of a peculiar ungainly type called the cave-pillars.

The Pillars.

These solid pillars hewn out of rock consist of three sections, the top and bottom portions, bring in the form of cubes about two feet in dimension each side, while their portions are short shafts with chamfered corners and an octagonal section obtained by bevelling off the angles of the cubical portion *i.e.*, they are combination pillars of the Branakanta and Vfshnukamala varieties.

The faces of the upper and lower cubes are generally bare but are also ornamented sometimes, with medalions of conventional lotuses resembling those found on the Buddhist rails. These pillars have no separate capitals and are surmounted by simple brackets or corbels, whose ends are rounded upwards, are either bare or sometimes decorated with horizontal rows of roll ornament.

The massive and rather uncouth proportions of these pillars suggest that they were tentative experiments in pillar-chiselling while the pioneer architects of the rock excavations were apprehensive as to the proper pillar strength necessary to support the enormous load of solid granite above, but with increased experience and training the southern craftsmen evolved in the succeeding style of cave-temples well designed pillars (probably after wooden models) which though they missed the antique architectural effect and stability of the earlier type were decidedly of great elegance and of better proportions. This is, in short, a typical excavation of the Great Mohendravarman's time.

The Kaviyur Caves.

The Kaviyur caves present many points of similarity to the early type of the rock-cut temples described above. In common with the generality of Pallava excavations of Mahendravarman's

time this cave has the usual features of a Siva's shrine its entrance facing west, the direction of the setting sun and the cave has been scooped out between two massive boulders fronting each other and separated by a fissure nearly fifteen feet wide on the summit of a low hillock, of a friable variety of rock and debris, that rises its head above the surrounding cocoanut plantations half a mile north to the principal Siva temple of this village.

The rock is of coarse texture and the cave and the sculptures in it have therefore easily lent themselves to decay on account of the disintegrating action both of age and the weather. The wall surfaces and other portions have not been dressed with precision and neatness as in the case of excavations in closer grained rock.

The floor of the case is a few feet above the natural ground level and is approached by a flight of crude steps hollowed out of the rock itself. In front is a narrow verandah two and a half feet wide unprotected by the usual convex cornice moulding, and two groves have therefore been cut at the end of the top, to receive a long wooden beam spanning the width of the cave from which a temporary sun-shade could be projected in times or other cheaper material.

The Entrance.

Two pillars eight feet eight inches in height divide the breadth of the cave into three openings, two of which are each five feet broad, while that on the proper right is slightly smaller being only four feet eight inches. The two pillars are of the early Pallava cave type but their bottom and top portions do not form perfect cubes, as the pillars slightly taper upwards.

The top block measures one foot seven inches by two feet two inches and is one foot four inches in height, while the bottom portion is slightly bigger in dimension being one foot ten inches by two feet two inches in height. The octagonal shaft is three feet three inches high and its faces vary from seven to nine inches in width. The simple corbels which surmount these pillars are two feet three inches deep and their ends which are turned upwards are decorated with a slight variant of the usual roel ornament in horizontal rows. To balance the weight of the

facades there are two pilasters at either extremity of the opening, on the proper right being eight inches in projection and the other nearly ten inches.

Central Shrine.

The central shrine is a square cell measuring eight feet each side and has a level ceiling whose height is slightly less than that of the other portions of the cave. This chamber is absolutely devoid of ornamentation and ensrhines in its centre a cylindrical rock-cut *linga*, whose crude Yoni-pedastal is separate piece slipped on to it through its socket.

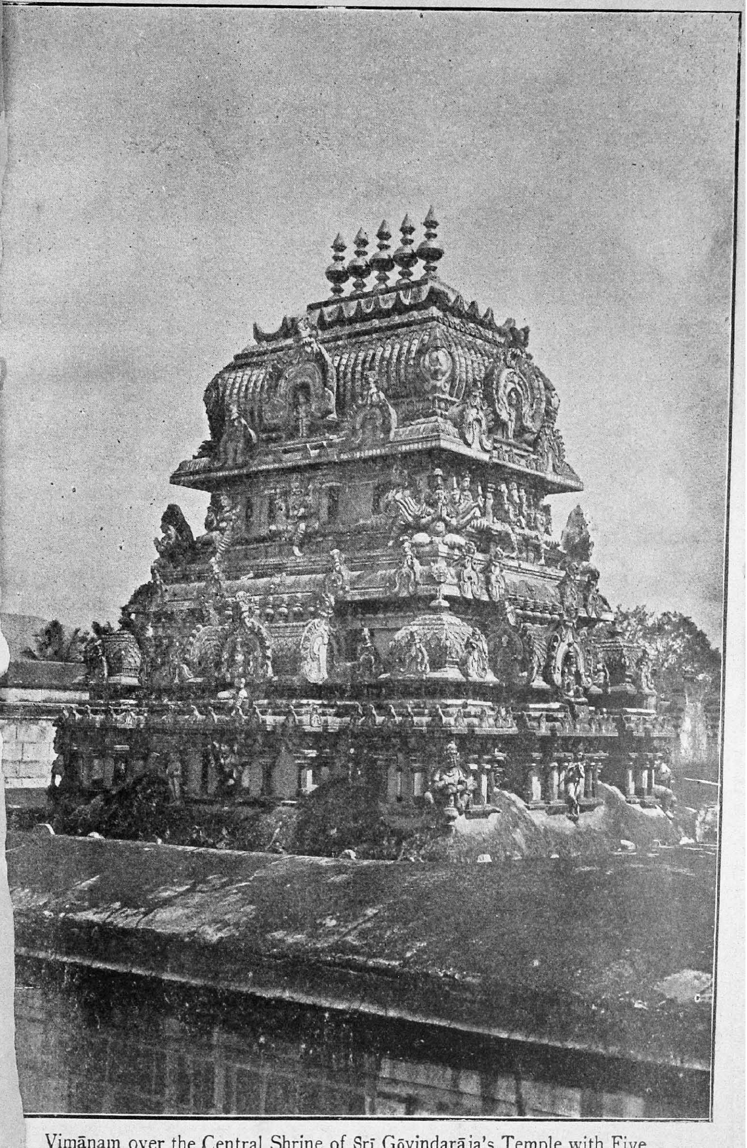
The door-jambs and sill of the entrance appear to have been replaced at a later date after the original portions of the rock-cut entrance had perhaps deteriorated.

The rectangular hall in front of this sanctum measures nineteen feet eight inches by five feet three inches and contains one on either side of the doorway, two inches six feet five inches broad and six feet three inches high mounted on two feet pedastals of the ordinary variety consisting of three rows of plain band ornaments. The inches are flanked by pilasters each eleven inches broad and six feet three inches high which support at their tops double brackets surmounted by a plaint architrave continguous to the ceiling.

The Door Keepers.

The niche to the left of the entrance contains a life-size figure of a *dvarapala* who is limb for limb a replica of the door-keeper guarding the entrance at the left in the Mahendravarman cave at Trichinopoly. His head dress is tall conical and from beneath it his locks fall in picturesque curls on his shoulder. He leans with an aggressive attitude on a formidable club round which a cobra has entwined itself.

The corresponding figure in the other panel is not a duplicate of this door-keeper as one would expect to find but cuts a different pose. His arms are crossed on his breast and he stands with head slightly bent in a respectful attitude of attention. He wears his hair in a tangled mass knotted in the middle (Jatamakuta). But though he does not wield the club, the insignia of his calling as gate-keeper, he has to be identified as such in as much



Vimānam over the Central Shrine of Srī Gōvindarāja's Temple with Five Golden Kalaśams.

these personages are always represented in pairs in front of Siva and Vishnu temples.

Image of Ganesa.

The northern and southern wings of this hall also contain a high carved image of Ganesa with four hands and a standing life-size figure of a bearded man. It may be noted that a similar rock at Siva temple at Arittapathri in the Melur taluk of the Madura District also contains an image of Ganesa in one wing of the porch in front of the *garbhagriha*.

As for the individual with the peaked beard, his identity cannot well be established in the absence of any elucidative labels or inscriptions in cave itself. He wears his hair in the top-knot fashion peculiar to the west-coast and his pendulous ears which are much damaged show indications of having once been decorated with ear-rings. He has no *yajnopavita* but wears only a lower cloth hanging upto his shins in the orthodox mode. His arms are akimbe, and his left hand which rests on his hip also holds a jug-like vessel with an oval body a long stoppered neck and a short thick spout.

As the image represented cannot be that of any divinity known to iconography, it may be presumed that it stands for a portrait statue of perhaps the author of the cave itself, but the question as to who and what he was, whether he was a royal personage or a private individual is a poser for the solution of which the cave furnishes no clue. Except that from the general appearance and style of the excavation, we may not be wrong in assigning it to the 8th century A.D. or thereabouts.

SOME ASPECTS OF LAKSHMANA'S CHARACTER

V. RAGHAVAN, B.A., (Hon.)

Poetic worth is enhanced by increase of the human interest in Ramayana Valmīki has introduced the human touch everywhere and even the faultless types of dharma, the almost superhuman characters err most humanly at times. Kausalya, the great *pativratā* taunts her husband on his death bed. Sīta suspects Lakshmana and abuses him vulgarly. Rama is rendered most human after the loss of Sīta. The most human of all the major characters is however only Lakshmana. That is why there is little of problem in his character, no anomaly in his doings. When he goes to the extent of declaring that the old and love-blind king and father must be killed, everybody feels with him. Lakshmana's point of view is our point of view. He never understands the too much and unnecessary goodness of Rama. That is the reason why he speaks so angrily of Bharata on seeing him coming to Chitrakūṭa with an army and of Sugrīva when he does not come to the help of Rama within the promised time. Cruelty of circumstances and increasing sufferings make him lose faith in the dharma which has put Rama to such sufferings from the beginning. When Rama heard the news on the battle from Jambavan that Indrajit was seen cutting the head of Sīta and fell unconscious, Lakshmana rushed to him, raised him in his arms and said

> ' शुभे वर्त्मनि तिष्ठन्तं त्वामर्यं विजितेन्द्रियम् ।
> अनर्थेभ्यो न शक्नोति त्रातुं धर्मो निरर्थकः ॥
> भूतानां स्थावराणां च जंगमानां च दर्शनम् ।
> यथास्ति न तथा धर्मः तेन नास्तीति मे मतिः ॥—Y. K. 83.

Lakshmana grows eloquent and denounces dharma in a whole canto. He says to Rama, 'you stick to the virtuous path and that useless virtue is unable to protect you. Dharma is not existent in the manner moving and static objects exist and are seen as existent. Therefore there is no dharma. If there is dharma, Ravana must have gone to hell and you should not have come to grief. Since he is not in calamity and you are, dharma becomes adharma'. Lakshmana puts forth many a flashing and subtle pointed points, shatters dharma and praises artha. He cites examples of unrighteousness in the life of Indra and says that Rama did wrong in leaving the kingdom. From the plea for 'artha' he swiftly passes to action and enthuses Rama by declaring that he will immediately kill Indrajit. This should not be taken as making out Lakshmana as more materialistic in outlook or a lacking in that depth of Rama. Lakshmana is an often needed power for balancing the other extreme in Rama. And such is the tragedy of circumstances for is not Rama too un-

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Refer 'The Bharat Dharma', Adayar, Dec. '31, January and February '32 A character-Skectch of Lakshmana by V. Raghavan.

settled by great grief? Does not Rama too lose faith for a time in dharma and goodness? When, on seeing footsteps, he concluded that Sīta had been eaten by two demons, he said—

हृता मृता वा सीता सा भक्षिता वा तपस्विनी ।
न धर्मस्त्रायते सीतां ह्रियमाणां महावने ॥
कर्तारमपि लोकानां शूरं करुणवेदिनम् ।
अज्ञानादवमन्येरन् सर्वभूतानि लक्ष्मण ॥
मृदुं लोकहिते युक्तं दान्तं करुणवेदिनं ।
निर्वीर्यमिति मन्यन्ते नूनं मां त्रिदशेश्वराः ॥
मां प्राप्य हि गुणो दोषः संवृत्तः पश्य लक्ष्मण ।—Ār. K. 64. 49-54.

'Surely poor Sita is carried away, killed or eaten. Virtue does not protect Sita when she is being carried away in the forest. Everybody will insult even the creator of all the worlds, if he is sympathetic in heart. The devas and other powers take me, who am mild, beneficent to the world, liberal hearted and sympathetic, as imptotent. Lakshmana, see, verily my virtues have become faults.' He adds that he will withdraw all his virtues, cool like moonlight and display his valour like the blazing sun.

The other aspect of Lakshmana's character that must be stressed is his innate strength. He is a power of immense fortitude, who has cast his lot with that of his brother and has voluntarily chosen the forest and the night vigil for the pleasures with his own Urmilā in the palace. It almost thrills one to think of the contrast between Rama after the loss of Sita and the great Lakshmana. The former becomes very weak and weeps even that what he is grieving for is that all that time of separation Sīta's youth will rapidly be lost. Rama weeps like a child when Virādha carries away Sita. But, in the whole length of the epiç, there is not a single instance of Lakshmana in a weak mood. His individuality is force. He is always powerful and never gives way to grief. That is why his sorrow so soon changes into active anger often. When he sees the wrong he does not weep but sets to put things aright quickly. There is a single instance of Rama criticising Lakshmana. Rama even goes too much that way. Even here we see the striking individuality of Lakshmana in his reply. On seeing Bharata coming to Chitrakūṭa with a big army, Lakshmana says that he will put an end to Bharata and Kaikeyī. Rama says that however great the calamity may be, no son ever killed his father or his brother. Rama adds a taunt that if this boistorous fury of his means that he, Lakshmana, wants the kingdom, he will ask good Bharata to give it away to Lakshmana. This unbearable insinuation does make Lakshmana shrink a while in shame. Lakshmana however does not take the taunt lying down but satirises Rama for his meaningless goodness in saying that Bharata comes to give back the kingdom. Lakshmana says—' yes, the king himself is coming to see you, *and give you back your kingdom*'.

त्वां मन्ये द्रष्टुमायातः पिता दशरथः स्वयं ।—Ay. k. 98. 20.

Lukshmana is often praised for his shrewdness and general knowledge. Rama asks him to do all the things in the forest. Rama does not fail to consult him. When he does not see anything in his sorrow at the loss of Sita, he asks Lakshmana to advise the next step. Lakshmana is a typical kshatriya, the man of force and action.

But the greatest part of the power in Lakshmana is his philosophic 'Sattva' which he inherited probably from his great mother, Sumitra. His life dedicated to Rama, was one of renunciation. With his tremendons fortitude, he is perhaps the only one who could have supported Rama in his forest life, especially after the loss of Sita. The force, firmness, quick discernment and practical action—these characteristics of Lakshmana are the much needed balance in Rama's sufferings. Bharata, when he submitted to Rama that he must return to Ayodhya as king, spoke as a younger brother and swore by love and reverence. The relation between Rama and Lakshmana is different. Lakshmana freely criticises Rama, and takes liberties and seriously advises him. It is this last thrilling aspect of Lakshmana's character that shall be considered now as the closing of his study.

When Rama shows himself in worst moods of lovelornness, Lakshmana often advises him to cast of that 'Rama'. At Pampa, Lakshmana practises '*Vairagya*' and asks Rama not to love too much. He says—

स्मृत्वा वियोगजं दुःखं त्यज स्नेहं प्रिये जने ।
अतिस्नेह परिष्वंगात् वृत्तिरार्द्रापि दह्यते ॥

'Remembering the grief that must come of separation, leave the love for beloved persons. Even the wet wick, if there is too much of oil, is burnt away.' When Rama thought that Sita was lost, having been eaten by demons, his fury began to blaze and he said that he would shatter the whole universe with his arrows. The burden of bringing Rama from that fury again to his calm state was Lakshmana's. Lakshmana trembled as he opened his mouth which was parched. Such was Rama's fury. But soon Lakshmana made Rama realise his mistake and made him cool down. The three cantos of Valmiki here have no parallel in literature. Ar. K. 64, 65 and 66. Lakshmana says—

'Rama, you are born like amrita to the great Dasaratha who did many penances for getting you. You are the great son at the separation from whom, a great king died. If you, of the great Kakustha race, cannot bear this grief come to you, who else in this world can? It is the nature of the world that living things come to grief. The greatest of men, nay, the greatest of Gods suffer. Such is the insurmountable law of fate. And even if Sita should be taken as lost, why should you grieve for it? Men like you do not grieve.' The passages wax majestic as Lakshmana goes further, become authoritative and seem as if they issue forth from the pulpit. They are centred in the language of the Gita, न त्वं शोचितुमर्हसि.

शक्रादिष्वपि देवेषु वर्तमानौ नयानयौ ।
श्रूयते नरशार्दूल न त्वं शोचितुमर्हसि ॥
नष्टायामपि वैदेह्यां हृतायामपि चानघ ।
शोचितुं नार्हसे वीर यथान्यः प्रकृतस्तथा ॥
त्वद्विधा न हि शोचन्ति बुद्धिमन्तो मनस्विनः ।
सुमहत्स्वपि कृच्छ्रेषु राम अनिर्विण्णचेतसः ॥

The eloquence reminds us of Lord Sri Krishna's commanding Arjuna to cast off his grief, the grief of the low, of hell and of infamy. 'अनार्यजुष्टमस्वर्ग्य अकीर्तिकरमर्जुन'

For it is grieflessness that is basic need of all active persuit, spiritual or material. Valmiki says elsewhere—

अनिर्वेदः श्रियो मूलं अनिर्वेदः परंसुखम् ।
अनिर्वेदो हि सततं सर्वार्थेषु प्रवर्तकः ॥
तस्मादनिर्वेदकरं यत्नं चेष्टेऽहमुत्तमं ॥—S. K. 12. 11.

'Undepressedness is the root of all prosperity ; it is the highest happiness ; for that is what propels all action. Therefore I shall make a splendid effort that shall not depress me.' So saying Hanuman courts off his depression and tries to seek Sita. It is the same plea to throw off the inert and impotent grief that gives no room for man to think of practical action which Lakshmana puts forth to Rama:

तत्त्वतो हि नरश्रेष्ठ बुद्ध्या समनुचिन्तय ।
बुद्ध्या युक्ता महाप्राज्ञाः विजानन्ति शुभाशुभे ॥—Uttara K. 52. 10-16.

We your buddhi and think out the real fact ; it is by buddhi that the great men of wisdom know the good and the bad.' This of Lakshmana ls verily a new kind of Buddhiyoga.

Lakshmana grows more authoritative and preaching, when returning from the forest after abandoning Sita according to Rama's own command, he sees Rama stricken with great grief. Lakshmana says to him—

मा शुचः पुरुषव्याघ्र कालस्य गतिरीदृशी ।
त्वद्विधा नहि शोचन्ति बुद्धिमन्तो मनस्विनः ॥
सर्वे क्षयान्ता निचयाः पतनान्ताः समुच्छ्रयाः ।
संयोगा विप्रयोगान्ताः मरणान्तं च जीवितं ॥
तस्मात्पुत्रेषु दारेषु मित्रेषु च धनेषु च ।
नातिप्रसंगः कर्तव्यः विप्रयोगो हि तैर्ध्रुवं ॥
सत्वं पुरुषशार्दूल धैर्येण सुसमाहितः ।
त्यजैनां दुर्बलां बुद्धिं सन्तापं मा कुरुष्वह ॥—U. K. 52. 19.

" You, tiger among men, do not grieve; such is the course of fate; Men like you, wise and self-possessed, never grieve. All accumulation ends in loss; all rise ends in fall; all union ends in separation; all life ends in death. Therefore, in sons, in wife, in friends and in health, too much attachment must not be placed; separation from them is sure. You, tiger among men! Compose yourself with courage; cast off this weak mind; do not grieve." These words come like balm to the heart of Rama who complements Lakshmana for them—

निर्वृतिश्चागता सौम्य सन्तापश्च निराकृतः ।
भवद्वाक्यैस्सुरुचिरैरनुनीतोऽस्मि लक्ष्मण ॥

'Good Lakshmana, tranquility has come; the fever has been cast away. I have been composed by your very beautiful words.' And when we read the lines and almost hear in our own ears the firm and dignified voice of Lakshmana, we do not feel that he is the younger brother of Rama, but feel as if it is Lord Śri Krishna growing eloquent upon the mysteries of life and death before the sorrow stricken Arjuna. Lakshmana is verily the prophet of 'avishāda yoga'—अविषादयोग.

॥ शुभमस्तु ॥

THE HOYSALAS AND VIDYACHAKRAVARTINS

VIDYACHAKRAVARTIN I

M. RAMAKRISHNA KAVI, M.A.

Among the few Sanskrit works of the medieval period which possess a high order of poetic merit and at the sometime have historical value, two works Gadyakarṇāmrita and Rukmiṇīkalyāṇa composed by two different poets both having the title Vidyachakravartin, occupy a very conspicuous place in literature. These two works were composed under the patronage of the Hoysala kings of Dorasamudra, the first work under Vīranarasimha, the second under Ballala III, and they confirm most of the statements found in the epigraphs of the Hoysala kings. Historic value alone if not their intrinsic poetic merit, surely demands at best a cursory examination of the two works.

Gadyakarṇāmrita, a copy of which was acquired and preserved in the G.O. Mss. Library, Mysore, is a prose work written by Kālakalabha or Sakala-Vidyāchakravartin and the only available copy is incomplete. It was originally meant to celebrate the marriage of Somesvara with the daughter of a Pandya king, but the work abruptly stops with the mention of the bride, Lakshmīdevī, who was taken prisoner along with her father, Nandideva, and imprisoned at Kānchi. Viranarasimha subsequently marched against Kānchi and released her. This probably explains Somesvara's encamping at Kānchi for some years as declared in his epigraphs.

The historical merit of the work lies in the fact that Vīra-Narasimha had to move from his capital Dorasamudra to South India to redeem the Chola Emperor Rājarāja, who was taken captive by a Kāḍava king, Koperunchinga (literally Rajasimha) and kept in latter's capital Sendamangalam. Vira-Narasimha encamped near Srirangam, probably at Pāchur and sent his generais Goppanna and Appanna against the Kāḍava king. They defeated the armies of Perunchinga and invested the town of Sendamangalam, his capital. He sued for peace and released Rājarāja, who was again set up on the throne with the help of Vira-Narasimha. Meanwhile Pāndya king attacked the Hoysala army and the battle took place at Mahendramangalam on the Cauvery river. The Pandya king was defeated. Gadyakarṇāmrita, incomplete as it is, closes with the marriage negotiations for Nrisimha's son, Somesvara who accompanied him. The passage in the work referring to the above events runs thus :—

पाण्ड्यपतिना पराजितः साम्पराये राजराजः राजा स्वराजधानीतः सपरिवारं निर्गत्य सुहृदः कुन्द(न्त?)लेश्वरस्य परिसरमागच्छन्नन्तरा वर्त्मनि निरन्तरवनचरजारचोरभटचटुलसैन्यनासीरेण सारमलकलितानीककुलेन (?) म्लेच्छदेशवेदेशिकबद्धबलवृद्धस्कन्धेन निश्चिन्तमभिपत्य काटवेस्वरेण जितकाशिना सपरिकरमाजौ जीवग्राहमगृह्यत । तेन निष्कारणनिपतितशुष्काशनिना छलशतप्रयोग-शम्बरांशेन निश्शेषमायानिर्माणमयावतारेण अरातिना नरपतिराकृष्टः स्वपुरं जयन्तमङ्गलं प्रापित

इति श्रुत्वा तच्छलेन निर्विण्ण इव श्रवसि शिलाकुलेनार्दित इव तदनुस्वरः कतिपयाहः कृतप्रयाणकः कवेरदुहितुरुत्तरदिशि समुन्नतप्राकारमध्यबन्धुरशयनागारस्य परिसरं श्रीरङ्गस्य विरचितस्कन्धावारः समन्ततः प्रतिसामन्तपीडनाय प्रेषयामास दण्डनाथान् विमोहयामास सखायं चोळेश्वरम् ॥

These incidents of Rajaraja's captivity at the hands of Perunchinga and subsequent release by Vira-Narasimha are confirmed by the epigraphical evidence.

A few of the epigraphical references to the events are :—

1. Ep. Kar: VII C. 72.

   ಮಗರೆಗ ನಾಜಿಯೊಳ್ ಸುಗಿದು ಕೊರ್ಪೆಭಮನಿತ್ತವು ಚೋಳನಟ್ಟಿದಾ ।
   ನೆಗಳಿವು ಪಾಂಡ್ಯನಂ ಸೆರದು ಕಾಡವರಾಯನು ವಿತ್ತಮತ್ತಹ ।
   ಸ್ತಿಗಳಿವು ನೋಡಿಮೆಂದು ನರಸಿಂಹನೆ ಬಲ್ಮೆಗೆ ಮೆಚ್ಚಿ ನೋಡುವ ।
   ರ್ವಗೆ ಯೊಳಗಾಳ್ಕಿ ಸಿಂಹಣ ವಲಾಳನ ಗೌಳನ ರಾಯಭಾರಿಗಳ್ ॥

2. Tiruvendipuram Inscription of Rajarāja III (Ep: Ind: Vol. VII p 160) dated in the 16th year of that sovereign confirms the incidents narrated in the poem. The year may correspond to 1231 A.D. while his capture took place in 1230. It is said in the epigraph that Viranarasimha encamped at Pachur near Srirangam, very near his old capital Kannanur. Appanna and Samudra Gopanna were sent against Perunchinga. They invested and destroyed in order the towns or villages of Elleri, Kalliyurmalai, Tolundagaiyur, Tondamānallur, Tripapaliyur, Tiruvādigāl, Tiruvekkarai and the country lying between Sendamangalam and the sea. This description of their march locates Sendamangalam somewhere between Villupuram and Tirukoilur. Kāḍava prince then sued for peace and released Rājarāja. Subsequent history shows that this was his almost first attempt of his royal audacity and twenty years later he grows a powerful rival against Somesvara, tactful Sundara Pandya, Rajaraja and other heroes of the day. Victory changed hands among them every day.

This historic base of the work is entirely obstructed by mythological strata of poetic fancy. It is Vyasa and Valmiki who recited the work of the glorious military deeds of Vīra-Narasimha before God Mahesvara in the Kailasa in the presence of Parvati, Sarasvati and Nārada. The evening rambles in the forest of Kailasa of Siva and Parvati witnessing pathetic separation of *chakravākī* at the sunset from his cansort and Sarasvati's playing on the lute on the next morning take us through the greater part of the available portion. Then Narada enters into Kailasa and relates to Siva of the battle of Vīra-Narasimha with the Pāndyan king at Mahendramangala and introduces by name the poet Kālakalabha or Sakala-Vidyāchakravartin. This fantastic introduction to Gadyakarṇāmrita has submerged the real history lying beneath.

In spite of the mythological garb the style is peculiarly graceful and mellifluous; the thoughts are not hyporbolic though the ground work for the plot is certainly fanciful. Kālakalabha cannot be compared with either Bāna

or Dandin even for erudition if not for pathos and fine shades of emotion. Even in extent if the whole work is available it may be a little larger than the available Vāsavadattā. Next to the Brihatkathā of Gunāḍhya in Paiśāchī, in the Indian or Sankritic languages, comes Dandin's Avantisundarī, the largest prose work in Sanskrit and the best too among the available ones. But Gadyakarṇāmrita is far superior only to the sister productions of the day.

The puranic introduction given to the historical incidents is probably to extol the poet himself. For the Goddess of Muse (Vāṇī) in presenting Vyasa and Yālmīki to Siva as the readers of the poem says :—

अशेषविद्यासंप्रदायदेशिकः स्वयमेव महेश्वरः श्रोता श्रावयिता श्रुतपारदृश्वा देवर्षिर्नारदः, निखिलनिगमशाखाविभागविज्ञानवेदी वेदव्यासोऽस्य वाचयिता, परीक्षकाः पुनः प्राचेतसप्रमुखाः पुरातनाः कवयः ॥

Nārada expresses almost in similar terms as follows

धरातलादनल्पतपःफलपरिपाकप्रकाशितपारमेश्वरागमपारमार्थ्येन कृतिना कात्यायनीचरण-शेखरेण काळकळभनाम्ना कविचक्रवर्तिना प्रवर्तमानेन विरचितमनवद्यगद्यसंदर्भं कमपि प्रबन्धं मदन्तेवासिनौ व्यासवाल्मीकी समानयताम् ।

The real name of the poet cannot be ascertained; only his titles are given in the colophon. Kālakalabha is probably a real name. *Kalabha* means an elephant (*Hasti*) thus Kāḷakalabha may be a synonym for Kaḷahasti. If it were so he must have been a resident of Kāḷahasti or of any near place. Sri Vidya-chakravartin's grand-father was also known as Vidyachakravartin who was a contemporary of Hoysala Vira-Somesvara and one is tempted to identify Kāla-kaḷabha who is known as Vidyachakravartin with the grand-father of Sri Vidyāchakravartin. The facts available in the epigraphical or literary records do not warrant any conclusion yet at this stage.

A number of Kanarese poets and Jain writers seem to have been patronised by every one of the Ballala Kings. Their religious toleration is amply attested by their consecration of a number of temples to Siva, Vishnu, and Jaina-tīrthan-karas. The celebrated Kanarese poet Janna was in the Court of Ballala III. Hundreds of Epigraphs set up in various temples from the borders of the Gōdāvari to the regions lying on the Tāmraparṇī not only proclaim their valour, but their munificence also. Ballala II, Vira-Narasimha, Vira-Somesvara, and Ballala III, the greatest of the Hoysala Kings lived in most disturbing times surrounded by valiant kings of Karnāta, Ghūrjara, Āndhra, Draviḍa, Kerala and Konkhana territories. It was almost impossible to remain neutral to spend their days in peaceful avocations, when the fiery elements surrounding their territory threaten their very existence every moment. After 1313 all the warring dynasties of South India were clearly swept away by avalanches of the Mahommadan invasions in rapid succession. The words of Bhāsa truly and pathatically describe the fleeting glories of these sovereigns भुजङ्गजिह्वाचपला नृपश्रियः ।

To estimate the sweet and flowing style of Kālakalabha the following description of evening walk of Siva and Pārvatī in the celestial gardens on the mount Kailās accompanied by Vijayā, the hand-maid of Pārvati, may be perused.

अत्रान्तरे वनलतान्तरितविग्रहा देवीपरिचारिकासु काचित्प्राभृतिका नाम कलमधुरामिमां गाथामगाथयत्.

तमसि सखि यूथिके त्यज गौरीनिश्वसितसौरभस्पर्धाम् ।
किमकृत समुच्छ्वसन्ती सासूयं मालतीलतिका ॥

अथ श्रुत्वा निशीथसूचिनीमिमामार्यामुमापतिस्स्मया सह नमेरुतलादुदतिष्ठत् । उत्थाय च निजनिकेतनाभिमुखं वृषभकेतनः कान्तया सह परिणतहिमकरकिसलयितेन कैलाससानुवर्त्मना जगाम । गौरी गच्छन्ती क्वचित्कुतूहलात् स्थलकमलदलशयनतलनिषण्णमितरेतराङ्गसंस्पर्शसुखनिमीलितलोचनमिव निद्रायमाणं हंसमिथुनमाशिञ्जितनूपुरेण पदेन पस्पृशत् । ततस्तच्चरणचालितमपि मुहुर्निशीथनिद्रान्तरमन्थरे कथमपि कृतकलगद्गदरवमुन्मील्य लोचने पुनरपि निमिमील हंसयुगळम् । अत्र क्वचित्सरस्तीरसीम्नि विरहविधुरामधीरतावहितारवामालिजनेन ग्राहयित्वा चक्रवाकीं प्रियसमीपमानिनाय सा । पुनरानीता प्रियतममन्तिकगतमप्यजानती विधिवशादन्यतो यान्ती करुणतरमाचक्रन्द चक्रवाकी । कुत्रचित्कान्तमनुसारतीमन्तरा कौमुदीमदविघूर्णमानलोचनामपथप्रस्थितां निवार्य वर्त्मनि चकार चकोरीं चकोराक्षी । क्वचिद्बहिरवस्थितमधुकरानुशोचितां विरहकृतविविधविलापां स्वरुचिपङ्कजोदरबन्धनस्थां मधुकरीं विभिद्य मुकुळं विजया करेण विमोचयामास ।

इत्थं विविधविहारव्यापृतां विनोदयन् दयितां मदचपलचकोरलोचनपुटपाटलिमपल्लवितचन्द्रिकाप्रसरेण मन्दमारुतान्दोळितशेफालिकापरिमळलहरीपरिप्लवमानषट्पदेन पदेन चन्द्रकान्तदृषन्निष्यन्दश्वेतशिशिरशैलेयसुरभिशिलातलेन (?) निशीथयूथिकामोदवासितवनदेवताकुन्तलेन निरन्तरविसृमरकैतकपरागधूसरचकोरकामिनीचरणेन रजताचलमेखलापथेन सविलासमालयमाजगाम ॥

VIDYACHAKRAVARTIN II

M. DORASWAMAYYA, B.A.

Among the few Sanskrit works of the medieval period which possess real poetic merit and historical importance the works known as Gadyakarṇāmrita and Rukmaṇīkalyāṇa of two Vidyachakravartins rank among the best. The only copy of the later work was discovered in 1920 by the Peripatetic party in search of manuscripts organised by the Government of Madras. A transcript of this work obtained from Kottakkal, Malabar, is preserved in the Government Oriental Manuscripts Library, Madras. The old manuscript once belonged to to the library of the disciples of Srī Krishnalīlāśukamuni who is more famous as Bilvamangaḷasvāmin in Malabar and Bengal. As the work one of the very few great of its kind gives historic introduction and possesses poetic merit as a kavya, a note on this work in these pages may be interesting to a historian and a critic of poetry. The historical importance of the work arises out of the first canto of this poem in which the author gives a short account of his ancestors who deserved the unique patronage of a series of Bhallala kings of Dorasundra and who occupied the coveted place of the poet-laureate in their Court in their turn.

Among the various dynasties that ruled over the Daccan and South India perhaps with the exception of the Pallavas and Chalukyas no other dynasty, as as far as history throws its light, has ruled generally for more than 250 years without any break. Even the Forgotten Empire of Vijayanagar whose glories have been sung by the historians probably more than what it deserves had four breaks and all the four dynasties make up the above limit. Their extent of conquests do not favourably compare with that of the Chalukyas, Rashtrakutas or even the Hoysala kings. But history has done scanty justice to the prowess of the Hoysalas though epigraphical and literary data exist in plethora.

He begins the history with reference to Bhallala II who came to the throne in 1173 A.D. According to our author he was a great warrior who conquered the Mahrattas and defeated the Seunas on the banks of the Godavari. In his court was the famous Vidyachakravartin, whom we shall call the Senior to distinguish him from his sucessessors. He was a learned scholar to whom knowledge came as inspiration. He belonged to a family who performed the daily agnihotra and who never forsook the study of Brahman or philosophy.

विद्यासु नाम्ना भुवनत्रयेऽपि यश्चक्रवर्तीत्युपगीतकीर्तिः ।
आस्थानबद्धः प्रवरस्य तस्त राज्ञः प्रशस्तिः प्रथयां बभूव ॥
अयत्नसंसिद्धकुलानुयायिविद्यापदामुग्रतरैस्तपोभिः ।
उमापतेर्दक्षिणतो मुखाद्यः साक्षात्प्रपेदे परतत्त्वदीक्षाम् ॥
निरग्निहोत्राः परिमन्दवाचो न केचन ब्रह्मविचारशून्याः ।
आसन्नैसर्गिकासिद्धविद्या द्विजाः कुले यस्य तपोभिरिद्धैः ॥
तस्योक्तिभिः सिद्धसरित्प्रवाहस्फीताभिरुन्मीलितदोःप्रतापः ।

Nrisimha II succeeded Bhallala II in 1220 A.D. He was as great a conqueror as his father.

वंशे यदोर्होसलनामधेयः पुरा किलासीत् प्रवरो नृपाणाम् ।
अद्यापि न म्लानिमुपैति कर्णे लोकस्य यत्कीर्तिमयोऽवतंसः ॥
अनुस्मृतेनेव कथान्तरेषु भुजोष्मणा यस्य सुदुस्सहेषु ॥
... ... भल्लालनामा नरलोकनाथः ।
दग्धा चिरं दुर्विषहोष्मसारैः शौर्यानलैर्यस्य रसातलान्तम् ॥
नान्या ... ... कार्ष्ण्यं महाराष्ट्रमही जहाति ॥
गन्धद्विपैर्यस्य विलोड्यमाने पङ्काकुले वारिनिधिं प्रपन्ने ।
गोदावरीवारिणि सेवुणानां ययौ यशोवारिचिराविलत्वम् ॥
तेजस्विनोऽपि स्वत एव पूर्वान् परांश्च यो होसलभूमिपालान् ।
मध्येमणीर्हारमणीनिवाग्र्यैस्तेजोभिरुद्द्योतयति स्म कामम् ॥
श्रीसोमभूमीपतिरुग्रवीर्यो तस्या महिष्यास्तनये नृसिंहे ।
व्यपेतरागो वयसोऽवसाने निवेशयामास धुरं धरण्याः ॥
हिरण्यदानोत्सवमाकलय्य प्रह्लादसिद्ध्यै करजः श्रिया यः ।
स्फीतो रिपुस्तम्भविदारणेन नृसिंहतामर्थवत्तीमधत्त ॥
भल्लेन यस्य प्रतिमानभागे निर्भिद्यमानाः करिणो रिपूणाम् ।
उत्प्लुत्य पेतुर्जघनान्मुखाच्च रक्तस्रुतीश्चामरवत्किरन्तः ॥
निजस्य भिन्नस्य बलस्य सेतुर्द्विषामभिन्नस्य युगान्तवातः ।
जयश्रियो यस्य महानुपघ्नो बभूव खड्गी युधि बाहुरेकः ॥
यशोनिधानस्य खनिर्विशाला वीरश्रियो वारिविहारवापी ।
शस्त्रक्षतिर्यस्य बभौ ललाटे वारि द्विषां विक्रमकुञ्जरस्य ॥
यत्फालतो रक्तनदीविभक्तशस्त्रक्षतिप्रक्षुरिका विरेजे ।
निरर्गलस्येव शरप्रवर्षैः प्रतापसिन्धोः परिवाहरेखा ॥
यत्फालशस्त्रक्षतिकन्दरायां लीनं तथा भूधरकन्दरायाम् ।
द्विषां पुनर्नैव विनिर्जगाम यशश्शरीरं च शरीरकं च ॥
तुरङ्गमेणोग्रजवेन सादी प्राणेन यो वैरिबलं जघान ।
ऐक्यं परस्तात् पवनः प्रपेदे धारारयेण प्रविदारितस्सन् ॥

Rukminikalyana. Canto I.

He appears to have been the royal tutor to the princes.

अध्यापयामास स भूमिपालो यस्मात्कुमारान् किल राजविद्याः ॥

He defeated the Pandyas and the Cholas. Many a King entered his prison with fetters, whose wives by the breath of their sighs fomented his fiery valour. In the words of our author:—

भल्लालभूपस्तनये नृसिंहे ससागरं भूवलयं न्यधत्त ।
पर्यक्रमत् सेवुणभूमिभागमजेयमालोक्य बलैरनल्पैः ॥
यः प्राप्य दुर्वारभुजप्रतापश्चोळं च पाण्ड्यं च रणे जिगाय ।
मदोद्धतैर्विक्रमदुष्प्रहर्षो विभृङ्खलैः शृङ्खलया निबद्धाः ।
भैद्ररभद्रा विविशुर्नरेन्द्रा रुद्धं गजैर्यस्य गृहं विरुद्धाः ॥

निश्वासवातैर्मुहुरुन्मिषद्भिर्भस्मामुखेनेव चिरं मुखेन ।
बन्दीकृता वैरिनृपालनार्यः संधुक्षयन्ति स्म यदीयमोजः ।

Rukminikalyana. I.

In his court was Vaidyanatha, the son of Sri Vidyachakravartin and he is described in the following words.

श्रीवैद्यनाथः किल चक्रवर्तिसुतस्तदास्थानमहासमुद्रम् ।
मरीचिभिश्चन्द्र इवामलाभिरहर्निशं वर्धयति स्म वाग्भिः ॥
निस्संशयं वेत्ति चतुर्दशाद्याः विद्या इति स्फीतपदान्युदीर्य ।
पद्यानि यस्मै विनिवेशते स्म भद्रासनं भूमिभृतां सभासु ॥
यथैव भल्लालनृपान्नृसिंहः पराक्रमाद्येन गुणोच्चयेन ।

Somesvara succeeded Nrisimha II in 1240. Most of the valuable historical matter is lost in the lacuna which occurs in this place. But he appears to have won battles against the Pandyas as may be gathered from the broken words in the work.

वैरिकरीन्द्रकुम्भकवाटकूटस्फुटनप्रगल्भा जिगाय यत्खड्गलतामहार्हां मक्तां जनां भूमिनि ताम्र पर्णीम्(?)*

His wife was Bijjalamba who appears to have been a sister of the Pandya King. She is described thus:—

तस्यानुरूपा कुलशीलरूपैः श्रीबिज्जलाख्या महिषी बभूव ।

In his court was the son of Vaidyanatha whose name is unfortunately lost in the lacuna which persists here. His name is probably Kālakaḷabha *alias* Vidyāchakravartin I the author of Gadyakarnāmrita which recounts the contemporary history of Nrisimha II and Somesvara. The name Vidyāchakravartin appears to be a title as may be gathered from the colophon at the end of Gadyakarṇāmrita—

कविराजराजाभिनवभट्टबाण कलिकालकालिदासकाहळकविसार्वभौमकाळकलिकलभसकलविद्याचक्रवर्तिविरचितगद्यकर्णामृतं परिसमाप्तम् ।

Someśvara having grown old installed his son on the throne. Nrisimha was a great warrior and carried the traditions of the family. His wife was Pattamāmbā, the daughter of Bijjalāmbā's brother—a Pandya King (his uncle).

* Somesvara's advance beyond the Tāmraparṇī river is referred to in Kar: Inscriptions Vol. VI. Cn 238.

ಮಗರಕ್ಷೋಣಿಪನಂ ಪೊರಲ್ಚಿ ಕಡುಪಿಂದಾಕಾಡವೊವೀರ್ಶನಂ ।
ನೊಗವಂ ಪೊಯ್ದುಡಿ ಯಿಕ್ಕಿ ಪಾಂಡ್ಯನೃಪನಂ ಬೇರಿಂದೆ ಕಿಳ್ತಿತ್ತಿಚ ॥
ಕ್ರಿಗೆ ಚೋಳಂಗೆ ಪುನಃಪ್ರತಿಷ್ಠೆಯನದಂ ಕೈಸಾರ್ಚಿ ಕೋಪಪ್ರಸಾ ।
ದಗುಣಂಗಳ್ ಜನಿವೆಂಬಿನಂ ನೆಗಳ್ದಪಂ ಶ್ರೀ ವೀರಸೋಮೆಶ್ವರಂ ॥

यद्दन्तावलदन्तकुन्तसततप्रक्षुण्णरोधोदरी-
पूर्तिक्षीणजलापि केवलमियं सा ताम्रपर्णीसरित् ।
भ्रश्यत्तद्रिपुमुक्तमौक्तिकसरस्फरीभवद्भूषण-
श्रेणीभिस्तु करोति कौतुकभृतं कल्लोलिनविभ्रमम् ॥

This conquest of the Pandya country was before the rise of the valiant Jaṭavarma Sundara Pandya.

श्रीविज्जलाम्बावरजस्य पाण्ड्यपृथ्वीपतेः पश्चिमसिंधुभर्तुः ।
स पट्टमां नाम सुतां सरूपां जग्राह पाणौ नरसिंहभूपः ॥

In his time Vāsudeva, the grandson of Vaidyanātha occupied the ancestral glorious seat of the poet-laurate. He is described thus—

तस्याभवत्संसदि वासुदेवो यथार्थनामाधिपतिर्बुधानाम् ।

He married Pattāmbā, the daughter of Chaturvediguru—

यस्मै चतुर्वेदिगुरुः सुतां स्वामदत्त लक्ष्मीमिव पट्टमार्याम् ।
दुर्वादिनस्तर्कशतैर्जयन्तं चेतो नयन्तं रसपारवश्यम् ॥

पृथ्वीपतिः प्रीतिमवाप्य वाण्यास्तं वल्लभोऽसीति समाजुहाव ।
यस्योक्तिसार्थे परितः स्फुरत्सु रसेषु तादात्म्यमनुप्रपन्नम् ॥

सचेतनानां हृदयं चिराय न लौकिकीं स्वां प्रकृतिं प्रपेदे ॥

He appears to have received the title of Vāṇi Vallabha from the Pāndya King. Bhallala III who ascended the throne in 1292 A.D. succeeding Nrisimha III was as great as his fore-fathers and carried on the martial activities of the family. He defeated the Pandyas, warrior Gonka, kings of the Konkan, Kānchi and Kerala. In the words of our author :—

नृसिंहभूपोऽथ कुलप्रदीपो भल्लालदेवे तनये नयज्ञे ।
पराक्रमस्यैकनिधावुदारे समर्पयामास महीं महात्मा ॥

धनञ्जयेनाप्यवतारणेषु गोपालनायोद्धृतभूभृता च ।
गतं प्रतिष्ठां बलभद्रभाजा यदोः कुलं येन मुरारिणा च ॥

निर्णिक्तरक्तप्रतिमैः प्रतापैः शौर्यश्रियो यस्य विभूषितायाः ।
आदर्शकृत्यं रचयन्त्यजस्रं पाण्ड्यस्त्रियः पाण्डुतरैः कपोलैः ॥

प्रकम्पितः खड्गलतासकम्पामसन्नतां सन्नतिमद्धनुश्च ।
उद्धृत्य रोषादिव गोङ्कराजो यं वीक्ष्य युद्धे रभसादमुञ्चत् ॥

कपोलकाळे विपुले स्वकीये मदं निषिच्याथ गजान् प्रयच्छन् ।
विदूरदेशोऽप्यनयत्प्रसादं यन्निर्मदः केरळभूमिपालः ॥

शौर्योष्मणा यस्य निपीतसारं धैर्याम्बुधिं स्वं विपुलं निरीक्ष्य ।
अनाश्वसन्नंबुधिमल्पसारं धत्ते करं कोङ्कणराजवर्गः ॥

उत्पक्ष्मदाहैरिव यस्य तेजो विभाव्य नेत्रैः शरणागमेषु ।
पुरा दुरुत्साहलवैर्विलोलं काञ्चीनृपाः स्वं हृदयं हसन्ति ॥

स्फीतप्रवाहैर्मदवारिवर्षैः यदङ्गणे याममतङ्गजानाम् ।
सेवार्थिनो भूपतयः ससैन्यैः साकं प्रतन्यन्त इवापतन्ति ॥

प्राच्यां पयोधेरुदितोऽपि भास्वानस्तं परस्मिन् समनुप्रयाति ।
तेजस्विनां वृत्तिमतीत्य तीव्रं तेजो यदीयं प्रथते द्वयेऽपि ॥

Mahādeva was the eldest son of Vāsudeva and his erudition received the deserving encomium from his brother, the author.

श्रीवल्लभो यस्य सुतोऽतिरात्रयज्वा महादेवसमाह्वयोऽभूत् ।
वल्लालपृथ्वीपतिरभ्यगच्छत् यस्माच्छतस्रोऽपि नृपालविद्याः ॥

यस्तोत्रशस्त्रानुगतैरतन्त्रमावर्तमानैरतिरात्रयज्वा ।
इज्यातृषा सोमरसैः पशूनां सारं समस्तं तिसृणामचूषत् ॥
दौर्भाग्यमक्ष्णोर्मिषतां हरद्भिः प्रभाप्ररोहैः शरणे यदीये ।
त्रीण्युद्धृताग्निच्छलतोऽनुसन्ध्यं त्रयीनिधानान्यभिसंज्वलन्ति ॥

Mahādeva had a younger brother famous by name Vidyāchakravartin II, **the author of this** work. He says—

तेनोपनीयावरजो विनीतः प्रसिद्धनामा कविचक्रवर्ती ।

He described the glorious deeds of Bhallala III and his martial glory was made permanent in inscriptions.

भल्लालभूपस्य मनोभिरामैर्वाचां विलासैरतिवल्लभोऽभूत् ।
उन्मूलितस्थापितभूमिपालदेशेषु पद्यैरुपवर्ण्य गीताः ।
उट्टङ्किता येन महाशिलासु भल्लालभूपस्य भुजप्रतापाः ॥

He immortalised the Hoysalas by his verses as examples cited in his commentaries on Kāvyaprakāśa and Alankārasarvasva.

उदाहृतिस्तेन नयैर्निबध्य काव्य प्रकाशादिषु लक्षणेषु ।
निवेशिता येन जगत्समक्षं ख्यातिं गता होसलराजगाथाः ॥
वेदान्तयोगागमसङ्गृहीता प्रकीर्णकस्यापि तदर्पणेन ।
व्याख्याय येनोपचितानि लोकैः काव्यप्रकाशादिनिबन्धनानि ॥

काष्ठा प्राप्तिरियं परा खलु परीपाकस्यभाग्योन्नतेः
श्रीबल्लालनृपाल ! यद्वयमिमौ पादौ तवोपास्महे ।
यस्तिष्ठेत् प्रतिहारसीम्नि भवतो रुद्धप्रवेशश्चिरं
किं नासावपि चोळपाण्ड्यपृथिवीपालैः समं गण्यते ॥

(Kāvyaprakāśa-vyākhyā. Page 144)

His whole life was spent in the royal courts. He grew old. He **had** sons **who were** as good and great as himself. And in his old age in order to purify **himself of** any वाक् कालुष्य (sins of the tongue) he wrote the glorious deeds of **Lord Krishna in his** marriage with Rukminī.

In his own words:—

यश्छत्रभद्रासनचामराद्यैः स्फीतैर्महाराजपदैर्भुनक्ति ।
सभासु राज्ञां च विपश्चिताञ्च साहित्यराज्यं कविचक्रवर्ती ॥
सोऽहं प्रवृद्धामुपभुज्य लक्ष्मीं प्रसूय पुत्राननुरूपशीलान् ।
विचार्य चात्मानमबाह्यकामो विष्णुं भजे वाक्कलुषापनुत्यै ॥
पराशरव्यासशुकोपदिष्टं यथावदालम्ब्य कथाशरीरम् ।
व्यावर्ण्यते भीष्मसुताविवाहः फलान्तमारभ्य हरेः प्रसूतिम् ॥

He has not altered the puranic story; but by various descriptions he has heightened the poetic effect.

दिव्ये कथावस्तुनि नात्र किंचिदुत्पादितं नापि विमिश्रितं वा ।
नित्योपमेया रससारभूम्ना कृतौ वरं वर्णनसृष्टिरस्याम् ॥

दिव्योत्तमे नेतारि सावधानं वर्ण्ये यथा नाल्पकवेरलं धीः ।
निरूपणायां रससारभूम्नः तथापि सामान्यसचेतनोऽपि ॥
दिव्योत्तमः श्रीपतिरस्य नेता ख्यातं पुराणेषु कथाशरीरम् ।
काव्यस्य कर्ता कविचक्रवर्ती समाहितैरसद्भिरिदं परीक्ष्यम् ॥

He closes the history of the Bhallalas and the Sarga.

He appears thus to be an elder contemporary of Bhallala III for the description appears to be written when the Bhallalas were in their meridian glory.

Thus the author of Rukmiṇīkalyaṇa appears to have lived in about 1300 A.D.

GENEOLOGICAL TABLE.

Poet's Family.

Vidyāchakravarti
|
Vaidyanātha
|
not known
Probably Kalakalabha
alias Vidyachakravartin I
|
Vāsudeva
m. Pattamma daughter of
Chaturvedi Guru
|
Mahādeva — Sri Vidyāchakravartin II

Kings' Family.

Bhallāla II
(1173-1207 A.D.)
|
Nrisimha II
(1220-1240 ?)
|
Somesvara
M. Bijjalāmbā
(1240-57) A.D.
|
Narasimha III
(1261-1290 A.D.)
md. Pattamma *dr.* of Pāndya
King.
|
Bhallāla III
(1300—)

Vidyachakravartin II wrote commentaries on Virūpāksha panchāśikā, Kāvyaprakāśa, Alankārasarvasva and Daśaslokī. In Rukminikalyaṇa the descriptions and trophes are fine and natural. The fifth canto excels in giving a beautiful and vivid picture of Krishna's rāsakrīḍā. A few verses will illustrate the author's erudition and poetic talents in his age of poetic decay.

मल्लीस्रजो मुकुलपाकपरार्ध्यगन्धा गोपस्य गोपसुदृशां च विलेपनार्द्राः ।
इन्दोः करानुपगताः कबरीभरेषु पत्रावळीविदलनैर्गणयां बभूवुः ॥
आन्दोलितस्फुरितकम्पितलीनमुख्यान्याकर्ण्यगतिगमकानि मुकुन्दवेणौ ।
चित्तं चमत्कृतिवशेन नभश्चराणामान्दोलितस्फुरितकम्पितलीनमासीत् ॥
श्लिष्टोभयद्रुतविनिस्सरणोत्तराणि व्यग्रापचङ्क्रमणवन्त्यविकीर्णरेणु ।
अर्धक्रमस्खलदनुल्बणलङ्घितानि रेजुः पदानि सुदृशां चलनूपुराणि ॥
यो नायकोऽजनि स एव रसातिपाकाद्गोपीजनैः सह भवन्नुपनायकोऽपि ।
एकाश्रयां युगपदेव विरुद्धरूपां मुख्योपसर्जनदशां पतिराससाद ॥
स्वे स्वे सहाभिनयसीम्नि निरभ्यसूयः प्रेम द्रुतान्रतयापरनिर्व्यपेक्षः ।
रूपेषु पार्श्वयुगसन्निहितेषु विष्णोर्गोपिजनस्य ववृधे मदनोपचारः ॥

THE SCOPE OF MUSIC

M. S. RAMASWAMI AIYAR, B.A., B.L., L.T.

(*Continued from page* 596)

LECTURE III

The Place of Music

A discussion about the place of music in the scheme of education involves two points :—(1) Why has music been found to be incompatible with the present system of education ? and (2) How can the present system of education be so modified as to make music an integral part thereof ?

Just as Sir John Simon and his colleagues triumphantly marched throughout the length and breadth of our land, though we cried from housetops and condemned the Statutory Commission from the very time of its inception ; so too, our present system of education triumphantly flourishes all round our country, though we have been crying from housetops condemning it from the very time of its formation.

A distinguished friend of mine once made what seemed to be an astounding remark that all the graduates that the Senate House manufactures year after year, are so many Ravanas incarnating time after time. When called upon to explain his metaphor, he came forth with a thundering reply : " Mind you that Ravana was a person of very mighty intellect. Just as a Steam Engine is called 100 Horse-Power and just as a Washington Light is called 100 Candle-Power ; so too, Ravana was, and may even now be, called 10 Head-Power. Not that he had literally ten different heads over his shoulders but that he had, in his one head, the brains of ten highly intellectual persons—all rolled into one. Unfortunately, his head alone was developed, and not his heart. So, if any aggrieved person cried before him and shed tears, he would forthwith collect all those tears in a bottle and run to the nearest laboratory for chemical examination. He hardly knew that those tears were the outpourings of an injured heart."

When, therefore, my friend characterised the graduates in terms of the mighty but heartless Ravana, he but emphasised the *injustice* of the one-sided education that obtains now, as well as the fact that the exclusive development of the head, at the expense of the heart and even of the hand, threatens to become a permanent feature in our schools and colleges, with the result that in the words of Rousseau, " our young boys and girls have been taught, not what

they should practise when they come to be men and women, but what they ought to forget."

May I attempt to give you a reason for the prevalence of this "injustice," hoping thereby that I shall be able to find out the needed remedy?

Schools and colleges form but an atom of the whole machinery of the human society and, as such, cannot ordinarily but reflect the mentality of that big society. What is the mentality of the big human society but that which continues, even in this twentieth century, to prefer ornament to utility, decoration to dress, appearance to function, and display to use? Ask, for instance, a tatooing barbarian as to why he takes extraordinary pains to procure pigment; and he will answer: "To make myself admired." Ask a savage chief as to why he paints himself so formidably; and he will reply: "To strike awe into my inferior." Ask a fashionable belle as to why she labours to plaster her hair with pomatum and resorts to all kinds of ruffling, pinking, and patching; and she will hasten to say. "To make conquest." Ask, again, an Indian lady as to why she wears so many diamonds all over her body; and forthwith comes her defence "My neighbouring lady wears more." Ask also a student as to why he strains himself to remember a string of so many useless pieces of knowledge; and he will exclaim: "To pass the examination and secure a position of influence." Or if he is a clever or a more modernised student, he will whisper into your ears: "To take the degree, enter the revenue department, loot the Government itself, and make as many lakhs of rupees, in as few years as possible." Even a prince, Ruskin observes, "desires to sit on the throne, not because he believes none else can, but because he wishes to be addressed *Your Majesty* by as many lips as may be brought to such utterance."[1] In the same strain, Herbert Spencer remarks: "To get above some and be reverenced by them and to propitiate those who are above us—is the universal struggle in which the chief energies of life are expended. By accumulation of wealth, by style of living, by beauty of dress, by display of knowledge, each tries to subjugate others. We are none of us content with quietly unfolding our own individualities to the full in all directions but have a restless craving to impress our individualities upon others and, in some way, subordinate them. *And this it is which determines the character of our education. As, throughout life, not what we are but what we shall be thought of is the question; so, in education, the*

1. *Cf.* Ruskin's *Sesame and Lilies.*

question is not the intrinsic value of knowledge so much as the extrinsic effects on others."[1]

The head-education, which alone is given in our schools and colleges, enables the students to make a full display of their intellect, in which act they naturally take delight; while the heart-education will compel them to exercise self-control which act is generally unpalatable. Since, thus, the trend of the humanity's mind has been more for display than use, it is no wonder that the trend of our school and college education has been all along running in the same direction and largely accounts for the preference of intellectual studies to those that are calculated to develop the feelings. Since music comes under the latter category, it goes without saying that it has been found incompatible with the present system of education.

I am glad to find Dr. Rabindranath Tagore backs me up in his *Centre of Indian Culture:* "Like the moon, we in modern India present, to the sun of the world-culture, only one side of our life, which is the intellectnal side. We do not yet fully realise that our other sides also require some light for their illumination. From the educational point of view, we know Europe where it is scientific, or at least literary. So our notion of the modern culture is limited within the boundary lines of grammar and laboratory; we almost completely ignore the aesthetic life of man, leaving it uncultivated, allowing weeds to grow there. Therefore again I have utterance to a truism and say with profound seriousness that music and the fine arts are among the highest means of national self-expression, without which the people remain inarticulate. Our conscious mind occupies only a superficial layer of life; the sub-conscious mind is almost fathomless in its depth—where the wisdom of countless ages grows up from its base, like the great continents beyond our ken. Our conscious mind finds its expression in numerous deliberate activities which pass and repass before our view. Our sub-conscious mind, where dwells our soul, must also have its adequate media of expression. These media are poetry, music, and the arts; here the complete personality of man finds its utterance.

"The timber merchant may think that the flowers and foliage are mere frivolous decorations of a tree; but he will know, to his cost, that, if these are suppressed, the timber also follows them.

"During the Moghul Period, music and art in India found a great impetus from the rulers, because their whole life was in this land, not merely their official life; and it is the wholeness of a man

1. *Cf.* Herbert Spencer's *Essay on Education.*

from which originates the art. Our English teachers are birds of passage; they cackle to us but do not sing—their true heart is not in this land of their exile. The natural place of their art and music is in Europe, where they are so deep in the soil that they cannot be transferred to a distant land, unless the soil itself is removed. We see the European where he is learned, where he is masterful, where he is busily constructive in his trade and politics but not where he is artistically creative. That is the reason why modern Europe has not been revealed to us in her complete personality, but only in her intellectual powers and utilitarian activities; and therefore she has only touched our intellect and evoked our utilitarian ambitions."

Due to this narrowness of culture, I again repeat that music has been found to be incompatible with the present ill-conceived system of education.

It now remains for me to consider the other question as to how the present system of education can be so modified as to include music as an integral part thereof.

It is said that the three essential parts of a human body, each of which requires development in its own way, are the stomach, the head, and the heart. Correspondingly, all the arts that man is required to learn on the face of the earth, fall exactly into three divisions, namely, the mechanical arts, the liberal arts, and the fine arts. The mechanical arts, I need hardly tell you, enable man to develop his stomach; the liberal arts, his head; and the fine arts, his heart. Since the stomach, the head, and the heart are each of them important for man, all the three divisions of the arts assume *afortiori* equal importance. Any system of education that does not concern itself with all the three divisions of the arts cannot, in the nature of things, be deemed to be perfect. Education, in the strictest sense of the term, is a matter of trilateral development. Whoever therefore learns to think for himself, feel for others, also earn his own honest and independent livelihood, is the most finished product of education that ever walks upon the earth.

On ultimate analysis, the mechanical arts point to this world and the fine arts point to the other; while, the liberal arts stand midway between the two, cultivating the head-power of man and thereby helping him to further develop the mechanical arts, on the one hand, and the fine arts, on the other. On account of the midling Triśanku-like position which the liberal arts occupy, having nothing directly to do with this or the other world, the modern students of the liberal arts are said to be undergoing useless and godless education—*useless*, because the problem of unemployment stares them

in the face, here below; and *godless*, because the problem of irreligion stares them in the face, there above.

In his *Discourse on Arts and Sciences*, Jean Jacques Rousseau directed a tirade against the liberal arts and, in the fervour of his enthusiasm, went even to the extent of declaiming, in a little exaggerated form: "Astronomy is born of superstition; eloquence, of ambition, hatred, falsehood, and flattery; geometry, of avarice; physics, of an idle curiosity; and even philosophy, of human pride. Thus the arts and sciences owe their brith to our very vices. Their evil origin is indeed but too plainly reproduced in their objects.[1]

Apart from this exaggeration, one thing is certain that wherever the liberal arts went singly and unaccompanied by the other two, the temples of virtue were invariably converted into so many theatres of vice. So long as a country did not make a fetish of learning but, like Sparta, had an eye on the development of virtues, it flourished. But the moment when learned men—pure and simple—appeared, honest men were eclipsed. Too much of philosophy ruined Greece; too much of eloquence ruined Rome; too much of commerce ruined Europe; and too much of politics now ruins India. The exclusive teaching of the liberal arts must therefore go and must be supplemented by the other two arts—mechanical and fine, without which they will unnecessarily heighten the importance of scholarship, wit, and ingenuity over and above common sense, honesty, and magnanimity and will also mischievously make learning more important to the learned than goodness to the good. What better proof is required to substantiate the futility of the liberal arts, unaided by the other two, than the shrewdness with which the Goths, when they ravaged Greece, left only the libraries unhurt by the flames, so that the enemies might be left with a possession calculated to divert their attention from all useful purposes and keep them engaged in indolent and sedentary occupations? And what better work do our school and college libraries do even to day?

Hence, I contend that the one-sided education, now in vogue, must be made three-sided. How?

A beautiful simile, employed by Herbert Spencer,* furnishes a fitting answer. A florist cultivates a plant for the sake of its flower and regards its roots and leaves as of value, chiefly because they are instrumental in producing the flower. While, as an ultimate product, the flower is the thing to which everything else is subordinate, the florist knows that the roots and leaves are

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1. *cf.* Rousseau's *Social Contract and other Essays.*

* *cf.* Herbert Spencer's *Essays on Education.*

intrinsically of greater importance, because on them the evolution of the flower depends. He further knows that it would be a great folly on his part, if, in his anxiety to obtain the flower, he were to neglect the plant. He therefore bestows every care in rearing a healthy plant, though the ultimate object is the flower. If, on the other hand, he allows the roots of the plant to rot and its leaves to fade and if he, nevertheless, takes elaborate pains to beautifully paint such rotting roots and fading leaves and thus makes it absolutely impossible for the plant to blossom what would you think of such a florist ?

Now, if education is regarded as a plant, which each of us is required to cultivate, the mechanical arts will form its roots; the liberal arts, its leaves; and the fine arts, its flowers. Indeed, the fine arts have been styled "the efflorescence of civilised life." Just as a plant is the product of the roots and leaves which, when carefully cultivated, yield the desired flower; so too, what is called *the civilised life* is the product of the mechanical and liberal arts which, when carefully cultivated, yield the desired efflorescence of the fine arts. It is thus clear that, though a study, not unaccompanied by practice, of the mechanical and liberal arts is of greater importance than, and must therefore precede, that of the fine arts, for, on the former the evolution of the latter depends; yet in rearing the roots of the mechanical arts and the leaves of the liberal arts, one must ever bear in mind that the ultimate object is the efflorescence of the fine arts.

I shall pursue the same point in another way. The leading kinds of human activity fall, according to Herbert Spencer,* into five divisions, viz.,

(1) those that directly minister to self-preservation,
(2) those that indirectly minister to self-preservation,
(3) those that pertain to the rearing of children,
(4) those that pertain to social and political relations,
and (5) those that fill up the leisure part of life.

On close scrutiny, the first four kinds point to this world; while the last alone points to the other. While I yield to none in maintaining that the first four kinds of human activity are very important for man; it cannot be denied that the last one is equally very important. In fact, it has been said that the *summum bonum* of well-conducted life is well earned Leisure; that the chief object of education is to enable that life to fully enjoy that leisure; and that the only means whereby such enjoyment can be most satis-

* *cf.* Herbert Spencer's *Essays on Education.*

factorily procured is the most serious cultivation of the fine arts, from infancy onward.

A word about 'Leisure' will not be here out of place and will indeed elucidate the point raised. It should have occured to you, in your everyday observation, that men are truly what they are only in their leisure hours; and the turn their character takes largely depends upon how they employ those leisure hours. In business hours, they are slaves—though willing, yet slaves after all. In the field or the office, in the street or the school, and in the mill or the shop, each assumes his place among the ranks of those that toil and moil. There he has to show the straw in the direction in which his employer blows. He is not free, but when the duty of the day is over, when the day deepens into the night, and when all the waking hours of the night he has at his undisputed command, does he return straight up to his house to be welcomed there with the beautiful face of his wife and her sweet voice? Or does he wend his way right up to an arrack-shop to be welcomed there with the nauseating froth of the toddy and its effervescing noise? The original statement is only too true that a person's real character is evidenced by the employment of his leisure as well as by the enjoyment of his pleasure. Hence, to the observation made by Sir Joshua Reynolds that the real character of a man is found out by his amusements, Dr. Johnson added: "No one can be a hypocrite in his own pleasures"[1]. Again Bacon and Bhartrihari rightly observed, as though by mutual agreement; the one, in his *Vairāgya Sataka*, "A secluded place (for enjoying leisure) leads to salvation only in the case of self-restraining persons; but in the case of love-sick porsons, it is a further incentive to that low passion." [2] and the other, in his essay on Friendship, "whoever is delighted in solitude (for enjoing leisure) is either a wild beast or a god."

Any scheme of education worth the name, must enable the students that avail themselves of it, *first* to satisfactorily perform their duties of securing an honest and independent means of livelihood, of discharging their parental functions, and of regulating their social and political conduct, and *secondly* to wisely enjoy the pleasures of life which their leisure hours, deservedly earned, are calculated to furnish, namely, the fine arts. Otherwise, the education is defective; and the life devoted thereto is not full.

Having realised the necessity of making the fine arts an intergal part of education and having also suggested a proper place for them

1. *Vide* Boswell's *Life of Johnson.*
2. *cf.* स्थानं विविक्तं यमिनां विमुक्तये कामातुराणामतिकामकारणम् ।

in a good scheme of education; the next question is 'What is the place which MUSIC occupies in the galaxy of the fine arts ?"

Now, the fine arts cover a wide range of subjects. But the classical division thereof is only five-fold, viz, Architecture, Sculpture, Painting, Poetry, and Music. Which of these five fine arts commands the first and foremost place?

This indeed is a controversial question, whereupon no definite conclusion or concensus of opinion has yet been arrived at. But, at the same time, we cannot shut our eyes to the fact that the great artists tend more and more to speak of all other fine arts in terms of music. Architecture, for instance, is called Frozen Music; Sculpture, Stone Music; Painting, Colour Music; and Poetry, Word-Music. A great American architect, Bragdon, showed why certain pillars were beautiful, why certain windows were graceful and why certain proportions of light and shade gave a sense of harmony and rhythm and finally concluded that all of them expressed but the message of music. Walter Pater, in his *Renaissance*, described music, as the typical or ideally consummate art towards the condition of which all other arts constantly aspire. That great philosopher, Plato, and his successor, Aristotle, spoke mainly of music as the first and foremost study in the academies. Even Confucius, the Chinese Plato, but echoed the sentiments of his Greek prototype. That keen thinker, Hegel, gave the first place to music; and that keener thinker, Schopenhauer, thought it right to classify the fine arts as to give the first rank to music, the last rank to architecture, and to place the other three between these two. Even the modern thinker, Herbert Spencer, chose to label music as the finest of the fine arts. Finally, our own ancients described Sarasvati, the Goddess of Music, not as rearing architecture, not as carving a stone, not as painting a landscape, not even as composing poetry, but as producing sweet music from her divine Vina.

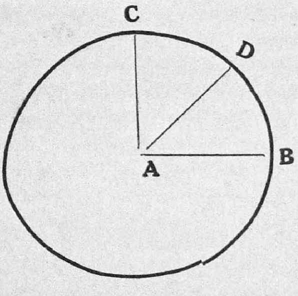
Indeed, all the fine arts may be so arranged in a series as to correspond to a series of developments in the human mind itself. At a stage when man thought of everything else than himself and was attracted more by external nature than by his internal self, the only art that could possibly develop itself was Architecture. When man came to think of himself, the human form attracted his notice and slowly the humanistic spirit exhibited itself in the fine art of Sculpture, which recorded the first unperplexed recognition of man by himself; when, later on, humanity was conceived in a new and striking way and when a happy and ideal world was conceived in the place of this dry-as-dust world, Sculpture gave way to Painting

and Poetry. When above all these worlds, practical and ideal, the soul began to soar and yearn to speak, music was born.

It is not impossible for me to distinguish, in the first four fine arts, the matter from the form or the means from the end. But, in the fifth fine art, Music, the distinction between matter and form or between the means and the end will be seen to have been quite obliterated. That is why we find it written that a beautiful structure, statue, picture, or poem is anchored to the ground by the necessary associations of its subject matter; while music has no such anchor and is free to soar. Indeed, soar it does, bearing with it the listening soul into regions that have no relations with the things of every day life. That is again why Mr. Schwab wrote: "There is a reach to music that the other arts have not; it seems to get to you in an exhausted mood and quiets and refreshes where a book or a picture is not so sure."[1]

Hence, music is the pinnacle of the humanity's achievement leading us to the very last boundaries of our world of thought and feeling and enabling us to gaze into the wonder of another universe. Hence also, Carlyle very truly said, "Music takes man to the very edge of the indefinite and then lets him gaze, as over a wall, into its wonder."

A certain Geometrician came to the same conclusion in his own geometrical way. Take a point A; and draw a straight line AB.



Draw another straight line AC perpendicular to AB. From the centre A at the distance AB, draw a circle. We have thus the quadrant CAB. Bisect the angle CAB with another straight line AD; and let AD meet the circumference at D.

Now, let AB indicate the nerve-power; and let AC indicate the will-power. Then the line AD stands midway between the will-

1. *Cf.* C. M. Schwab's *Where Business Men are wrong.*

power and the nerve-power and represents a well balanced mind. It is what Carlyle calls the 'Wall' over which man is let to gaze into the wonder of the infinite. It is what I would call the cultural Line. The capacity to appreciate music depends upon the position one occupies in the quadrant. The more a person moves from AD and marches towards AC, the stronger his will-power develops and his nerve power, if any, weakens correspondingly. Softer feelings disappear and music does not move him. But if he moves from AD to AB, his will-power decreases and nerve-power increases. He then yields to emotion and is in fact carried away by music. Shylock, for instance, stood exactly on AC, while Romeo and Juliet stood exactly on AB. All the three, it is well-known, lived a care-worn life and died a sad death. Again, Kaikeyī stood on AC, while Dasaratha stood on AB. In the former there was no room for nerve power; while, in the latter there was no room for will-power. Hence Kaikeyī easily outbeat Dasaratha. Both the extremes AB and AC are bad and must therefore be avoided. Those that are on AC, the line of will power will use the slogan—"I have no taste for music" or will, like Shylock, mercilessly insist upon their pound of flesh, or again will, like a miser, count and recount their hoards only to sigh that hoards are wanting still. On the other hand, those that are on AB, the line of nerve-power, will go to the other extreme, become helpless slaves to music and even part with their property for a song. I know of a certain magistrate who was exactly on the line AB. If he came to know that the accused who was brought before him for trial, was a musician, he would try his best to persuade the complainant to withdraw the prosecution. Failing that, he would try to pick as many holes as possible in the prosecution and discharge or acquit the accused, as the case might be. But if the prosecution happened to be strong and not shattered by the defence, he would surely use the discretion vested in him to mitigate the punishment. Hence it was that I said that both the extremes were bad and must be avoided.

General education takes a man from AB to AD; while, musical education enables him to move from AC to AD. Thus general and musical education is absolutely necessary for a man's cultural life.

To sum up. Man, it is said, is an animal, a human, and an angel—all rolled into one. The mechanical arts keep him only as an animal; the liberal arts humanise him; but it is the fine arts that tend to angelise him. Even as an angel, he has to pass through different grades of condition; and the highest of those grades is reached only under the influence of the finest of the fine arts—**Music.**

(*To be continued*)

A LITERARY CURIO

M. KRISHNAMACHARIAR, M.A., M.L., Ph. D., M.R.A.S.

Manavalli Gangadhara Sastri C. I. E. was an Andhra Brahmin and son of Nrisimha Sastri. He was born at Yasaragatta near Bangalore in 1854. Nrisimha settled at Kasi and wrote Kavyatmasamsodhana. Among the learned men under whom Gangadhara studied were Rajarama Sastri and Bala Sastri whose lives he wrote in exquisite verse.[1] He became a professor of Sanskrit in the College at Kasi in 1879. In a great assembly convened to see his Satavadhana, he was asked to complete a *Samasya*:

बभौ मयूरो लवशेषसिंहः

He framed the verses at once, displaying the regular series of Sanskrit consonants and thus illustrated the ductility and pliability of the Sanskrit language.

अनेकवर्णक्रमरीतियुक्तः कखागघाङच्छजझा ञटौ ठः ।
अडण्ढणस्थोऽथ दधौ न पम्फुल् बभौ मयूरो लवशेषसिंहः ॥

Here is the commentary.

सपरिकरस्य शिवस्य वाहनेषु कतमो वर्षासु मोदते इत्येवं पृष्टः कोऽप्युत्तरति, अनेकेति ।

अथ निदाघोत्तरम्, अनेकवर्णानां क्रमरीत्या युक्तः पीतनीलादि विविधवर्णविशिष्टः, कखागघाङः कखेन हासेन अनायासेनेति यावत्, अकां कुटिलगामिनां सर्पाणां, अघं, भक्षणरूपमञ्चति, पूजयत्याद्रियत इति तादृशः, अच्छं शोभनं जातो यो भूषणरूपः यस्य सोऽच्छजझः ञानां विराविणां, टं ध्वनिं स्वरवमाधुर्येण ठति प्रतिहन्ति तिरस्करोति यस्तथाभूतः, अडण्ढणेऽचपलः लवौ न्यूनौ नानावर्णवत्त्वादिगुणैः शेषसिंहौ यस्मात्तादृक् मयूरोऽपरपक्षिहंसादिवत, तः क्षीणतां खेदमिति यावत् । नदधौ,प्रत्युत पंफुल्सन् प्रमोदातिशयं भजमानौ बभौ ॥

1. Printed in *Pandit*, Banares.

This composition must enchant any reader, as it did that assembly. Later he wrote works on Grammar and a gloss on Rasagangadhara. He became Mahamahopadhyaya in 1887 at Queen Victoria's first Jubilee, and a C. I. E. at King Edward's Coronation. He passed away in 1914.[1]

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1. Narayana Sastri Khiste wrote his life in Vidvatcaritapancaka published in Sarasvati-Bhavana Series (No. 27), Benares.

KAMBAR AND VALMIKI

கம்பரும் வான்மீகியும்

VIDVAN K. S. VISVANATHA SASTRI,
Tamil Pandit, S. M. D. H. High School, Vellore.

புண்ணிய பூமியாகிய நமது பாரத நாட்டின்கண் வாழும் மாந்தரில் திருமாலின் திருவவதாரமாகிய ஸ்ரீராமாவதாரத்தின் சிறப்பினை உணராதார் யார்? இரவிகுலத் தலைவனான ஸ்ரீராமபிரானுடைய பெருமையைப் பேசுங்கால், அறக்கதிர் பரப்பி அரக்கராம் இருள்மாய்த்த அறவாழி அந்தணன் என்றும், இமையோருற்றவிடுக்கண் போக்கிய இறைவன் என்றும், தயரதன் கொண்ட மனக்குறை தீர்த்த தயாபரன் என்றும், தந்தை சொற்காத்து நல்லறம் புரக்க வந்த நல்லோன் என்றும், மக்கள் யாவரும் இனிதினுய்யுமாறு பக்கல் வந்தவதரித்த பரிவுடையோன் என்றும் பலவுஞ் சொல்லிப் புகழ்வர் சான்றோர். இங்ஙனம் யாவரும் போற்றி வணங்குறும் மாண்பு நிறைந்த இப்பெரியோனது புகழ்பாடிப் பயனடைந்தார் பலராவர். அவருள்ளும் வடமொழி தென்மொழிகளாம் இருபெருங் கடல்களையும் தனித்தனியே தமது நாவன்மையான் மதித்துக் காகுத்தனது திவ்விய சரிதமாந் தெள்ளமுதை உலகுய்யுமாறுதவியவர்களில் தலை சிறந்து விளங்குவோர் கம்பரும் வான்மீகியுமாவர்.

அவ்விருவருள்ளும் இராமாயணத்தை வடமொழியில் இயற்றித் தந்தார் வான்மீகி முனிவர். இவரியற்றிய வடமொழி இராமாயணம் ஆதிகாவியமென்று அறிஞர் பலராலுங் கொண்டாடப்படுகின்றது. இதிகாசங்களுள் ஒன்றாகவும் சேர்க்கப் பெற்றிருக்கின்றது. கவிகுல திலகமாகிய கம்பர் அதனைத் தமிழ்ப் பாக்களாற் பாடிப் புகழ் படைத்தனர். இப்பெரியாரிருவரின் இருபெருங் காவியங்களையும் ஒப்ப நோக்குவார்க்கு இருவாது கருத்தும் ஒன்றுபடத் திகழ்வன பலவற்றோடு வேற்றுமையும் பல காண நிற்றலின் அவற்றின் நயங்களை ஆராய்ந்து மகிழ்வது அறிவுடையார் கடமையாகும். இதற்கு முன்னரும் இவ்வாறே இவ்விடயத்தினைப் பற்றிச் சிறந்த அறிவுடையார் பலரும் ஆராய்ந்திருப்பார் என்பதுந் திண்ணம். அவ்வாராய்ச்சிக்குப் பெயராக இதனையே புனைந்திருப்பதும் இயற்கையே. ஆயினும் கடல்போலு மளப்பரிதாம் இவ்விருவரும் பணிதான் புதியனவென் றெவ்வோர் எவ்வெவை மொழியினும் அவ்வக்காலத்திற் கவையவை புதியனவாகி எக்காலத்தும் நிறைவுறுப் பெருமையதாகும். இத்தகைய மனவுறுதியே தூண்டியதாதலின் சிறியேனுஞ் சின்மதிக்கியன்றவாறு சில மொழிகளை மொழிய முற்படுகின்றனென்.

இவ்வாராய்ச்சியிற் புகுவார்க்கு இவ்விடத்தில் இப்பாவலர் இருவாதியல்பும் இவர்தாம் நூல்செய்த வரலாறும் இன்றியமையா துணைத்தகுவனவாதலின் அவைதாம் ஒருவாறு சுருக்கி உரைக்கப் பெறுகின்றன.

வான்மீகி முனிவர் இராமாயணம் இயற்றிய வரலாறு.

முன்பொரு காலத்தில் வான்மீகி முனிவரது ஆச்ரமத்திற்கு வந்த நாரதரை நோக்கி அம்முனிவர் நற்குணம் யாவும் நிறைந்து விளங்கும் உலகிற் சிறந்த உத்தமன் யாவனென வினவினர். அது காலை நாரதமுனிவர் அத்தகைய சிறப்பெல்லாம் ஒருங்கமையப் பெற்ற ஸ்ரீராமபிரானுடைய தெய்வீக வரலாற்றைச் சுருக்கி உபதேசித்துச் சென்றனர். பின்பு வான்மீகி முனிவர் நீராடி நித்திய கருமம் முடித்தற் பொருட்டுத் தமசா நதிக்குச் சென்றனர். அப்பொழுது மரக்கிளை ஒன்றின்மேல் இணையாக இருந்த கிரௌஞ்சங்களுள் ஒன்று வேடனொருவன் விடுத்த கணை தைக்கப் பெற்று முனிவரது முன்னிலையில் வீழ்ந்து வருந்தியது. அந்தப் பரிதாப நிலை கண்டு மனமுருகிய தவமுனிவன் முகத்தினின்றும்,

मा निषाद प्रतिष्ठां त्वं अगमः शाश्वतीः समाः ।
यत्क्रौञ्चमिथुनादेकं अवधीः काममोहितम् ॥

(வான்மீகம் ஸர்க்கம்-2, சுலோகம்-15)

என்ற வசைமொழி வேடனை நோக்கி எழுந்தது. அவர் குணமென்னுங் குன்றேறி நின்ற பெரியார் ஆதலின் அவரது மனம் கணப்பொழுதிற் றெளிவடைந்தது. ஆ என் கூறினேமென் றிரங்கினர். யாற்றுக்குச் சென்று நீராடிச் செய்யத் தகுவன செய்து முடித்தனர். அம் மொழியிற்றானே இராமனது வரலாறு பொதிந்திருப்பது கண்டகமகிழ்ந்தனர். ஆச்ரமத்தை அடைந்தனர். மலரவனதாணை பெற்று இராமனது வரலாறு முழுமையும் தவ வன்மையா லுணரப் பெற்றனர். பின்னர் அதுகொண்டு சிறந்த வொரு பெருங்காவியத்தை இயற்றி யருளினர். அக்காவியத்தை இசையோடு பாடும்படி செல்வர்க்குக் கற்பித்து இராமனுடைய முன்னிலையிலேயே பாடச் செய்தனர். ஸ்ரீராமபிரானும் அதனைக் கேட்டு மகிழ்ந்தனன் என்று கூறப்படுகிறது. எவ்வாற்றானும் பறவையினிடம் பரிவு கொண்டு வேடனுக்கு மொழிந்த அமங்கள மொழிதானே மங்களகரமான ஸ்ரீராமனுடைய சரித்திரத்தை யுட்கொண்டு விளங்கியதென்னின் முனிவனது தூய்மையும் வாய்மையும் என்னென்று புகழ்வது ?

கம்பர் இராமாயணஞ் செய்த வரலாறு

இத்தகைய சிறப்பு வாய்ந்த இவ்விராமாயணத்தைத் தமிழ் நாட்டவருக்குப் பயன்படுமாறு தமிழ் மொழியில் இனிய பாக்களாலாக்கிய நமது கம்ப நாடார் காளிதேவியின் அருள்பெற்றவர் என்றும் அருள்வாக்குடையோர் என்றும் அறிவுடையோர் கூறுவர். "விருத்தமெனும் ஒண்பாவி லுயர் கம்பன்." என்று பல்லோராலும் புகழ்ந்து கூறப்பெற்றவர். இவரது சிறப்பைச் செவியுற்ற சோழ வரசன் இவரை யழைத் துபசரித்து இராமாயணத்தைத் தமிழ்ப்பாக்களாற் பாடுமாறு கட்டளை இட்டனன். கவிச் சக்கிரவர்த்தியாகிய இக்கம்ப நாடார் வடமொழியிலுள்ள வான்மீகியின் இராமாயணத்தையும் மற்றும் சான்றோர் சொன்ன பிறவற்றையும் இரவில் அறி

வுடையார் கூறக்கேட்டிருந்து பகல்தோறும் எழுநூறு பாடல் விழுக்காடு மகுடாபிஷேகம் வரையில் பதினாயிரம் பாடலில் பாடி முடித்தனர். இவ் வரலாற்றை,

"விழுந்த ஞாயி றெழுவதன் முன்மறை வேதிய ரூடனாய்ந்
தெழுந்த ஞாயிறு விழுவதன் முன்கவி பாடிய தெழுநூறே"

என்ற வரிகள் வற்புறுத்தும். எவ்வாற்றானும் மிகப் பிந்திய காலத்து வந்த கம்பநாடார் வான்மீகத்தைப் பெரும்பாலும் அடியொற்றியே தம திராமா யணத்தைத் தமிழில் நடத்திச் செல்ல நேர்ந்தது. இதனைக் கம்பர் தாமே தமது அவை யடக்கத்துட் குறிப்பிடுகின்றனர். அன்றியும் வான்மீகி முனிவரிடத்துக் கம்பருக்குப் பெரிதும் ஈடுபாடுண்டு என்பதும் காணப்படு கின்றது.

"நொய்தின் னொய்யசொல் நூற்கலுற் றேனெனை
வைத வைவின் மராமர மேழ்தொளை
யெய்த வெய்தவற் கெய்திய மாக்கதை
செய்த செய்தவன் சொன்னின்ற தேயத்தே"

என்று கம்பர்தான் வான்மீகத்தின் பெருமையையும் அது நடையாடுகின்ற நாட்டில் அதற்கு நிகராகத் தாமும் நூல் செய்யப் புகுந்த எளிமையையுங் குறித்து வெறுத்துப் பேசிக் கொள்ளுகின்றனர். இவ்வாறு வெறுத்துக் கொள்வதனால் முனிபுங்கவரிடம் அவர் கொண்ட ஈடுபாடு விளங்குகின்ற தன்றே வான்மீகி முனிவனுடைய சொல் நின்ற தேயத்தே நூற்கலுற்றேன் என்று கூறிய குறிப்பினால் "ஒருசொற் பெறுமோ உலகின் கவியே" என் னும் படித்த தமது நூல் முழுமையும் அவருடைய ஒரு சொல்லளவிற்கும் நிகராகாது என்பதைக் குறிப்பாக உணர்த்தி இருக்கின்றனர். இவ்வாறு தமது எளிமை தோன்றக் கூறுமுகத்தால் தவ வன்மையுடையவரான வான் மீகியையும் அவரதி ராமாயணத்தையும் தாம் எவ்வளவாக மதித்திருந்தனர் என்பதை நன்குணரலாம்.

அத்தகைய பெருமை வாய்ந்த வான்மீகத்தையே அடியொற்றிச் செல் கின்றாரானாலும் கம்பர்தாம் தமது கருத்திற்கிணங்கச் சிற்சிலவற்றை வேறு படுத்தியே அமைத்துக் கொள்ளுகின்றனர் என்பது அவ்விருவரது நூல்களை யும் ஒப்பு நோக்குவார்க்கு நன்கு புலனாகும். இவ்வேற்றுமைதான் கம்பர் வான்மீகத்தையே தமக்கு முதனூலாகக் கொண்டாராயினும் அவர் அத னையே முற்றிலுந் தழுவிச் செல்லவில்லை என்பதும் இராமாயணஞ் செய்தவர் வான்மீகியேயன்றி மற்றுஞ்சிலருண்டு என்பதும் பிராமாணிகரான அந்தப் பிற சான்றோர் கூறியவற்றையும் தழுவிச் செல்லுகின்றனர் என்பதுந் தெளி தற்கிடமளிக்கின்றது. இதனை;

"தேவ பாடையி னிக்கதை செய்தவர்
மூவ ரானவர் தம்முளும் முந்திய
நாவி னாருரை யின்படி நான்றமிழ்ப்
பாவி னாலிது ணர்த்திய பண்பரோ"

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என்னுங் கம்பரது வாக்கினின்றே அறியலாம். இச்செய்யுள், வடமொழியில் இராமாயணம் செய்த வான்மீகி வசிட்டர் போதாயனர் என்னும் அம்மூவருள்ளும் முந்திய நாவினராகிய வான்மீகியின் உரையின்படி நான் இது செய்கின்றேன் என்று கம்பர் கூறுவதாயறிவிப்பதோடமையாது அந்த மூன்று ராமாயணங்களிலுஞ் சிறந்த பழக்க முள்ளவர்கள் பிராமாணிகராகத் தக்கவருமான அப்பிற சான்றோர்களின் உரையின்படி இந்த நூலை இயற்றுகின்றேன் என்று கம்பர் குறிப்பிடுவதாகவுங் காணக்கிடக்கின்றது.

கவிகளும், காவியங்களும்.

இவ்விரு பெருங்கவிகளின் காவியங்களிலுமுள்ள ஒற்றுமை வேற்றுமைகளின் நயங்களை ஆராய்வதற்குமுன் மற்றொன்றும் கருதத்தக்கதாகும். அறம், பொருள், இன்பம், வீடென்னும் உறுதிப்பொருள் நான்கும் நூலுணர்தற் பயனாதலின் கவிகள் தமது நூலினுள் அவற்றை யேற்றபெற்று அமைத்துச் செல்வதியல்பு, அன்றியும், அறிதற்கரிய வொரு பொருளையும் யாம் இனிதினுணருமாறு புனைந்துரைப்பதும், எளிதாக நாம் கருதும் ஒன்றினிடத்திலேயே அரியதொரு பாடத்தை நமக்குக் கற்பித்துத் தருவதும், இயற்கையமைப்பையும் மாற்றித் தமது கருத்திற் கிசைந்தவாறு படைத்துக்கொள்வதும், இன்ன பலவுங்கவிகளின் ஒப்பரிய செயல்களாகும். தாம் வழிநூல் செய்ய புகுந்தவிடத்தும் தமது கருத்திற்கேற்ப விரித்தும் தொகுத்தும் மாற்றியும் ஏற்பன சில புகுத்தும் ஏலாதன சிலவிடுத்தும் தமது நூலை நடத்திச் செல்வதற்குப் பின்னிடுவதில்லை. ஏனெனிற் காவிய உலகிற்குக் கவியேயன்றோ படைப்புக் கடவுள். அக்கவிகள் தாம் எவ்வாறிருப்பது பொருத்தமென்று கருதுகின்றனரோ அவ்வாறே காவிய உலகை படைத்துவிடுகின்றனர். அவ்வாறாயின், உள்ளதை மாற்றியுரைப்பது பொய்யர் செய்கையாய் அறத்தொடுமாறுபடும் என்றன்றே கொள்ளப்படுமென்றால் அவ்வாறு கொள்ளப்படுவதில்லை. உயிர்க்குத் தீமைபயப்பதும் பயனற்றதுமாய சொல்லன்றே அறத்தொடு மாறுப்பட்டு விலக்கத் தகுவதாகும். அவ்வுரைதானே புரைதீர்ந்த நன்மை பயப்பதாயின் வாய்மையேயாகும் என்பது பொய்யாமொழியன்றோ! மேலும்,

> शास्त्रेषु दुर्ग्रहोऽप्यर्थः स्वदते कविसूक्तिषु ।
> दृश्यं करगतं रत्नं दारुणं फणिमूर्धनि ॥

என்று சான்றோர் கூறியபடி, பாம்பின் படத்திலுள்ள மாணிக்கத்தைப்போற் பயன்படாது சாத்திரங்களுட் பொதிந்து கிடக்கும் உயரிய பொருள்களை உள்ளங்கைக் கனிபோற் பயன்படச் செய்வது கவிகளின் செயல்களே யாதலின் அவைகளை நாம் போற்றிக் கொள்ளுதலே பொருத்தமுடையதாம். இதன்றியும் மனதிற்கினிய கூறி நம்மை நல்வழிப்படுத்துவார் இவரேயன்றி வேறு யாவருளர்? இவரது காவியங்களே அரசனைப்போல ஆணை செலுத்துகின்ற வேதங்களைக் காட்டிலும், நண்பனைப்போன்றவைகளாயினும் பழங்கதையேயாகி முடிந்த புராணங்களைக் காட்டிலும் சிறக்க, இனிய மொழிபுகன்று

இல்லற வொழுக்கத்தை நன்மை பெற நடத்திவைக்கின்ற மாண்பமைந்த மனைவியரே போல நமது மனதை நல்லறத்தின் கண்ணே நிலைநிறுத்தி வைக்கின்றன. ஆதலின் நம்மனோரனைவரும் நலம்பெற வாழ்த்துவதற்கே உரியனவாகின்றன. இதனாலேயே வடமொழியாளர்களும் இக்கருத்தே தோன்றுமாறு,

"कान्तासम्मिततया उपदेशयुजे"

என்பதுபோன்ற மொழிகளாற் புகழ்ந்து கொண்டாடுகின்றனர். இப்பெருஞ் சிறப்பமைந்த காவிய வுலகம் குற்றமற்றதென்றே கொளல்வேண்டும்.

கம்பரதி ராமாயணமும் வான்மீகமும்.

இனிச் சிறந்ததொரு காவியப் பிரபஞ்சத்தை முதன்முதலாகத் தோற்றுவித்த முனிபுங்கவாதி ராமாயணத்தைத் தமிழ் செய்யும் வகையினைப்பற்றிச் சிறிதாராய்வாம். சொல்லரிய சிறப்புவாய்ந்த வான்மீகத்துட் டொகுத்து மொழியப் பெறுவனபாவற்றை நயம்பெற விரித்துரைக்கின்றனர் நமது கம்பநாடார். பரந்து கிடக்கும் பலவற்றைத் தொகுத்துங் கூறுகின்றனர். இல்லாதன சிலவற்றை எற்றவிடத்துப் புகுத்தி மொழிகின்றனர். தமது கருத்திற்கிணங்காதன பலவற்றை எற்றபடி மாற்றிவிடுகின்றனர். தகாதென வென்று தமக்குத் தோன்றுவன சிலவற்றை விடுத்துத் தமது காவியத்தை நடத்துகின்றனர். பாத்திரங்களுக் கேற்றவாறு சொற்றிறங் கற்பிக்கின்றனர். நீதியுரை பல உரைத்து நேர்மைபடா மானிட வாழ்க்கையை நிகழ்த்துகின்றனர். அணிகள் பல புனைந்து காவியத்தை அழகுபெற நிறுவுகின்றனர். இத்தகைய நயங்கள் பலவும் இவரதி ராமாயணத்துள் நிறைந்து நின்று இன்பம் பயக்கின்றன. இவ்விருவரதிருபெருங் காவியங்களையுந் துணையாகக் கொண்டு இந் நயங்களெல்லாம் ஆராய்ந்து செல்வதேகருத்தாயினும் முன்னரெடுத்து காட்டாகச், சிலவற்றை எடுத்துக் காண்பாம்.

தொகுத்தது விரித்தல்

நாட்டுச் சிறப்புரைக்கும் நற்றவனும் நமது கம்ப நாடாரும்.

தமதி ராமாயணத்தைத் தொடங்குங் காலத்திற் கதாநாயகனை ஸ்ரீராமபிரான் வந்தவதரித்த நாட்டைச் சிறப்பிக்கின்றனர் வான்மீகி முனிவர். அச்சிறப்புக் கூறப்பெறுவது வருமாறு,

कोसलो नाम मुदितः स्फीतो जनपदो महान् ।
निविष्टः सरयूतीरे प्रभूतधनधान्यवान् ॥
अयोध्यानाम नगरी तत्रासील्लोकविश्रुता ।
मनुना मानवेन्द्रेण या पुरी निर्मिता स्वयम् ॥
आयता दश च द्वे च योजनानि महापुरी ।
श्रीमती त्रीणि विस्तीर्णा सुविभक्तमहापथा ॥
राजमार्गेण महता सुविभक्तेन शोभिता ।
मुक्तपुष्पावकीर्णेन जलसिक्तेन नित्यशः ॥

तां तु राजा दशरथो महाराष्ट्रविवर्धनः ।
पुरीमावासयामास दिवि देवपतिर्यथा ॥

(वाल्मी. स. ५ श्लो. ५-९.)

இதன் பொருள் :—"சரயுநதிக் கரையிலிருப்பதும் மிகுந்த செல்வச் செழிப்புள்ளதும் மிகச் சிறப்பு வாய்ந்ததும் அதிகப் பரப்புடையதுமான கோசலமென்னும் பெயருடைய பெரியதொரு நாடுண்டு. அந்நாட்டில் மனுவினற் படைக்கப் பெற்றதும் அயோத்தியென் றழைக்கப் பெறுவதும் பன்னிரண்டு யோசனை தூரம் நீண்டு மூன்று யோசனை அகன்ற பரப்புடையதும் நன்கு வகுக்கப்பெற்ற விசாலமான வழிகளுள்ளதும் அழகியதும் புனல் தெளித்து மலர் பரப்பிய பெருமையுடைய அரச வீதிகளா லழகு பெறத் தோன்றுவதுமாகிய பெரிய நகரமொன் றிருந்தது. அந்நகரில் மன்னுயி ரனைத்தினுக்கும் ஆக்கத்தைப் பெருக்குகின்ற வாசனை தசரதனென்பான் அமரர்கோ னொப்ப விளங்கினன்" என்பதாகும்.

இவற்றாற் கோசல நாட்டின் செழிப்பையும் அயோத்தியின் சிறப்பையும் சரயுநதியின் பெருமையையும் ஆங்காசாண்ட அரசன தியல்பையும் ஒருவாறு சுருங்க உரைத்துப் பின்னர் இவற்றின் பின்வரும் சுலோகங்களால் அருந்தவமுனிவர் அயோத்தியின் மாண்பைத் தெளிவாக மொழிகின்றனர். காவியத்தின் தொடக்கத்தின் கதாநாயகன் பிறந்து வளர்ந்த நாடு முதலியவற்றைச் சிறப்பிப்பது இன்றியமையாததோ ரிலக்கணமாகும் என்று சுட்டிக் காட்டிய இவ்வாதி கவியை உண்மையிற் பின்பற்றியவர் கம்பரை யொத்த தமிழ்க் கவிகளே என்பதை நாம் தென்மொழி வடமொழிகளிலுள்ள காவியங்களைக் கொண்டு நிலைநாட்டலாம்.

அங்ஙனம் நாடு முதலியவற்றைச் சிறப்பிக்குங்கால் நாட்டின் செழிப்புக் காதாரமான நீர்வளத்தை பெருக்குவது நதியே யாதலின் அந்நதியினை முதற்கண் வருணிப்பது தமிழ்க் கவிகள் வழக்கம். அவ்விலக்கணங் கருதியே கம்பர் தாம் தமது ஆற்றுப்படலத்தை முதலில் அமைத்தா ராயினும் வான்மீகத்தின் உட்கருத்தை உணர்ந்தவர் கம்பரே என்று கருதுவதும் பொருத்தமாக இருக்கின்றது. ஒரு நாட்டில் வாழும் மாந்தர் இன்புற்றிருப்பதற்கு அந்நாட்டின் செழிப்பே இன்றி யமையாததாகும். அச்செழிப்புத் தானும் நீர்வளத்தாலேயே நிறைவுறும். அந்நீர்வளமும் ஆற்றுப் பெருக்காலேயே அமையும் என்பதை உன்னி,

" निविष्टः सरयूतीरे प्रभूतधनधान्यवान् "

என்று கோசலத்தை சிறப்பிக்கின்றனர். இதனல் அந்நாட்டில் சிறப்பெல்லாம் அச்சரதிநதி யுண்மையா லென்பது குறிப்பிடுகின்றதாகவு மாகின்றது. இவற்றை யெல்லாம் ஆழ்ந்து நோக்கிய நமது கம்பநாட்டாழ்வார் அவ்வாற்றின் பெருமையினையே முதன்முதற் கூறுவாராயினர்.

கோசல நாட்டின் பெருமைக் காதாரமாயது சரயுநதியெனக் குறிப்

பிட்ட தவமுனிவர் அந்நதியின் வரலாற்றை மற்றோரிடத்திற் கோசிகன் வாயிலாக வெளியிடுகின்றனர். அது வருமாறு :—

कैलासपर्वते राम मनसा निर्मितं परम् ।
ब्रह्मणा नरशार्दूल तेनेदं मानसं सरः ॥
तस्मात्सुस्राव सरसः साऽयोध्यामुपगूहते ॥
सरः प्रवृत्ता सरयूः पुण्या ब्रह्मसरश्च्युता ॥

(वा. रा. स. २४. श्लो. ७-९)

புருஷோத்தம! ராம! மலரவன் மனதினாற் படைத்த மானதமென்னும் பொய்கையொன்று கைலாயத்தே உள்ளது. அதினின்றும் பெருகி வருகின்ற இச்சரயுநதி அயோத்தியிற் புகுகின்றது. பரமன் படைத்த பிரமசிரசிற் பிறப்பதனாலிது புண்ணிய நதியுமாகும் என்பனவற்றால் முனிவர் இச்சரயுவின் இயற்கைத் தோற்றம் ஒன்றுமே கூறிச் செல்லுகின்றனர். இதனைக் கம்பரும் அவ்வாறே சம்மதித்து,

"மானச மடுவிற் றோன்றி வருதலாற் சரயுவென்றே
மேன்முறை யமரர் போற்றும் விடுநதி"

என்றுரைக்கின்றனர். அவரது ஆற்றுப் படலத்துள் வருணிக்க பெறுவதும் இச்சரயுநதியே யாயினும் அதன் தோற்றம் வேறுபட்டே காணப்படுகின்றது. அந்நதி தன்னைப் பிறப்பித்தது மானத மடுவெனக் காட்டாது மழையே என்று நிறுவுகின்றது. இச்செய்தி வான்மீகத்தின் வேறுபட்ட தொன்றாகும். வழி நூல்களுள் இத்தகைய மாறுபாட்டிற்குக் கவிகள் பெரிதும் உரிமையுடையரே யானாலும் தக்கதொரு காரணமின்றி இம்மாற்றத்தினைச் செய்யார் என்பதும் உறுதியே இவ்வேற்றுமை கொண்ட யாற்றின் தோற்றத்தை முற்றவும் பற்றிச் செல்வோமாயின் மேகங்கள் சென்று கடல்நீரை முகந்துகொண்டு மின்னித் திரும்புவதும், சூன்மு திருமளவும் மலையிற் படிந்து பின்பு மழையைப் பொழிவதும், அம்மழைப் பெருக்கெல்லாம் ஒன்றுபட்டோடி நதியெனப் பெயர் புனைவதும் நிலந்தொறுஞ் சென்றுலகு புரப்பதும் கடைசியிற் கடலிற் கலப்பதுமாகி முடிகின்றது. இஃது சிறந்ததோரியற்கையின் நிகழ்ச்சியே யாயினுங் கம்பநாடார் இதனை எத்தகைய உரிமையோடு கையாளுகின்றனர் என்பதுங் காணத் தக்கதாம்.

பழந்தமிழ்க் கவிகளும் யாற்று வருணனையும்.

கம்பருக்கும் முந்தியவரென மதிக்கப் பெறுக. திருத்தக்க தேவரின் வாக்கிலும் யாற்று வருணனை காணப் பெறுகின்றது. அவர் யாற்றுப் படலமெனத் தனித்த வொரு படலமாக்காமற் போனாலும் மழைச் சிறப்பு முதலிய நதி வருணனையை நூலிற்கு முதலுறுப்பா யமைத்திருக்கின்றனர். அவரையுங் கடந்தப் புறஞ் செல்வோமாயின் ஆசிரிய னல்லந்துவனார் முதலிய பழந்தமிழ்க் கவிகளிடத்தும் இம்முறை நிகழ்ந்திருக்கிறது. ஆனால் அவர் வையைநதி ஒன்றினையே சிறப்பித்தனரே யன்றிப் பெருங்காவியமொன்றின் உறுப்பாக நதி வருணனையைக் கொண்டு மொழிந்திலர். யாற்

றைச் சிறப்பிப்பதும், அதனை இன்னவாறு சிறப்பிக்க வேண்டுமென்பதும் பழந்தமிழ்க் கவிகள் கற்பித்துத் தந்த முறைகளுள் ளொன்ருகும் என்ப திதனு லேற்படுகின்ற தாதலின் கம்பருடைய நதி வருணனைக் குமிப்பழந் தமிழ்க் கவிகளே வழி காட்டுபவர் என்பது சொல்லாமலே அமையும். அக் காவிய இலக்கணங் கருதியே இப்பகுதியை இவரியற்றுகின்றனர் என்போ மாயினும் மற்றைக் கவிகளிடத்திற் கிடைத்தற் கரியவும் உயரியவுமான பல புதிய பொருள்களை இவராதாற்றுப் படலம் வெளியிடுகின்ற தென்பதை நன் குணரலாம் கம்பரொ டொப்பிட்டுக் காண்பதற்கு அப்பழந்தமிழ் கவிகள் மொழிவனவற்றுள்ளுஞ் சில இங்கு காட்டப் பெறுகின்றன.

நிறைகடன் முகந்துராய் நிறைந்துநீர் துளும்புந்தம்
பொறைதவிர் பசைவிடப் பொழிந்தன்று வான
நிலமறை வதுபோர் மலிர்புன றலைத்தலைசி
மலைய ... ...

மேகம் நிறைந்த கடல்நீரை முகந்து ஒன்ருேடொன்று உராய்ந்து அதனல் தளும்புகின்ற தண்ணீரின் பாரத்தை ஒழித்து இளைப்பாறுவதற்காக நிலத் தின்மேல் நீர்வெள்ளம் எங்கும் பரவும்படி மழை பொழிந்தது. எனவும்,

" திரையிரும் பனிப்பௌவஞ் செவ்விதா வறமுகந்
துறவுரு முடன்ருர்ப்ப வூர்பெறை கொள்ளாது
கரையுடை குளனெக் கழன்றுவாள் வயிறழியு
வரைவரை தொடுத்த வயங்கு வெள்ளருவி."

அலையுடைய குளிர்ந்த கடலை வற்றுமாறு முகந்து இடிமுழக்கத்தோடு தன் மேல் ஏற்றின பாரத்தைப் பொறுக்கமாட்டாமல் கரையுடைந்த குளத்துநீர் வெளிப்படுவது போல நீர்ப் பொறையை வெளிப்படுத்தி மேகம் மழை பொழியு மதனல் மலைச் சிகரந் தொறுந் தொடுத்த அருவி. எனவும்,

" கடல்குறை படுத்தநீர் கல்குறை படவெறிந்
துடலே ருருமின மார்ப்ப மலைமாலை
முற்றுபு முற்றுபு பெய்துசூன் முதிர்முகில்
பொருதிகல் புலிபோழ்ந்த பூநுத லெழிலியானைக்
குருதிக்கோட் டழிகறை தெளிபெறக் கழீஇயன்று
காலைக் கடல்படிந்து காய்கதிரோன் போயவழி
மாலை மலைமணந்து மண்டுயின்ற கங்குலான்
வானுற்று மழைதலைஇ மானுற்று மலர்நாற்றத்
தேனுற்று மலர்நாற்றஞ் செறுவெயி லுறுகால
கானுற்றுங் கார்நாற்றங் கொம்புதீர்த்த களிநாற்றங்
தானுற்றங் கலந்துடன் றழீஇவந்து தரூஉம் வையை "

சூல்முதிர்ந்த மேகம் மலையின் வரிசையைச் சூழ்ந்து அவற்றின் கல்லெல் லாம் துணி படும்படி நீர்த்தாரைகளை எறிந்து, இடிமுழங்க மழைபெய்து கடலிடங் கொண்ட நீராலே தன்னெடு பகை கொள்ளுகின்ற புலியை குத்திப் போழ்ந்த யானையின் இரத்தம் படிந்த தந்தங்களினின்றும் அவ்

விரத்தக் கறையொழியக் கழுவிற்று. காலைப் பொழுதின்கண், கடலை முகந்து, மாலைப் பொழுதில் இரவியோகிய திசையின் மலையைச் சேர்ந்து, இரவிலே மேகம் மழை பொழிவதனால் வருகின்ற வையைநதி மரங்கள் தரும் மலர் நாற்றமும், செறு வெயிலையும் மிகுந்த காற்றையுமுடைய காடுகள் தருகின்ற கார் நாற்றமும், கரக்கிளைக ளுதிர்த்த கனிகளின் நாற்ற ஆகிய இந்நாற்றங்களை உடன்கலந்து கொண்டுவந்து பிறருக்குக் கொடா நின்றது. எனவு மிவ்வாறே ஆசிரியனல்லந்துவனார் வையையை வருணிக்கப் புகுகின்றனர். இவரை யொத்த மற்றைக் கவிகளு மிவ்வாறே யாற்று வருணனைக்குத் தோற்றுவாய் மழையேயாக மொழிகின்றனர்.

கம்பரும் ஆற்றுப்படலமும்.

மேற்கூறிப் போந்த பண்டைக் கவிகளொப்பக் கம்பநாடாரும் நதியின் சிறப்புக் கூறுவதற்கு முன்பு மழையின் பெருமையை வருணிப்பாராயினும் அப்பண்டைக் கவிகளினு மொருபடி மேலாகவே செல்லுகின்றனர் என்பதையுங் காணலாம்,

"பூச லம்பு நெறியின் புறஞ்செலாக்
கோச லம்புனை யாற்றணி கூறுவாம்"

என்று யாற்றணியை நுதரிப்புகுமிடத்து மடவார் கற்பினிற்றிறம்பாத கோசல மென்று கம்பர் குறிப்பிடுகின்றனர். இவ்வாறு குறிப்பிடுவதனையும் அடுத்தபடியே வருகின்ற மழையின் சிறப்பையும் நோக்க அம்மழை தானும் நல்லியலார் கற்புன் வழியே நல்கு மென்பதன்றே குறிக்கப்பெறுகின்றது. "மாதரார் கற்பின் நின்றன காலமாரியே" என்பதும் இங்கு நினைக்கத்தக்கதாகும்.

இம்மழையின் சிறப்புத்தான் தன்மை நவிற்சியேயாகி இனிமையே பயப்பதானாலும் சரயுநதி ஒன்றினுக்கே காரணமாகாமல் நதிகள் அனைத்தினுக்குங் காரணமாகி நிற்பதாயினும் பெரிதும் பயனளிப்பதாகின்றது. கைமாறுவேண்டா கொடைத்திறம் அமைந்த இம்மேகத்தின் பெருமை இயம்புந்தாத்தன்று. அதனாலன்றோ தமிழ் மறையும்,

"தானந் தவமிரண்டுந் தங்கா வியனுலகம்
வானம் வழங்கா தெனின்."

என்று பலவாறாகப் புகழ்கின்றது. உண்மைப்புகழுக் குறைவிடமாகி இயற்கையமைப்பிலுஞ் சிறந்து விளங்கும் இவ்வான் சிறப்பைக் கம்பர் எவ்விதம் மறந்து செல்லுவார்?

மழைச் சிறப்பு.

இனி நல்லிசைப் புலவராய நமது கம்பநாடார் படைத்துத் தந்த மழையினதியல்பையும் ஒரு சிறிதாராய்வாம். திருநீறணிந்த கண்ணுதற் கடவுளொப்ப வெண்ணிறத்தவாகிச் சென்ற மேகம் கடல்நீரை முகந்துகொண்டு கார்நிறமும் படைத்து மார்பினிலங்கும் மலர்மகளையுடைய கார்முகில் வண்ணனைப்போல மின்னித் தோன்றும். அது வருமாறு,

"நீற ணிந்த கடவு ணிறத்தவான்
ஆற ணிந்துசென் றூர்கலி மேய்ந்தகிற்
சேற ணிந்த முலைத்திரு மங்கைதன்
வீற ணிந்தவன் மேனியின் மீண்டவே" கம். ஆ. 1.

(விபூதியணிந்து வெளுத்துத்தோன்றும் பரமசிவனையொத்த வெண்ணிறத்தை யுடைய மேகங்கள் தாம் செல்லும் வானவழியை அலங்கரித்துச் சென்று கடல் நீரைப்பருகி அகிற்குழம்பணிந்த தனங்களையுடைய திருமகளை மார்பி லணிந்த திருமாலைப்போல் மின்னித் தோன்றின.) என்பதாம்.

இக்கம்பர் படைத்துக்கொண்ட மேகங்கள் நீரின்றி வெண்மை நிறத் தோடு சேன்று கடல்நீர் மொண்டு கருநிறம் படைத்து மின்னித்தோன்றும் மேகத்தின் இயல்பு ஒன்றுமே உணர்த்துவதா யொழியாமல் நமக்கறிவுறுத் தும் உண்மைகளும் பலவுள. இவ்வுலகிற் சிலர் மாலே பெரியனென்பர். மற்றுஞ் சிலர் சிவனே சிறந்தோன் என்பர். இத்தகைய உறுதிகொண் டொழுகி உய்ந்துபோவாரொழிக, அது செய்யாது வீணே வாதாடி நாத் தழும்பேறித் திரியும் மாந்தர் பலர். அவரை நோக்கி, மால்கொண்ட மாந்தர் காள்! நீர் வேண்டிச்சென்ற மேகமே நீர்கொண்டு வேற்றுமை தோன்ற மீண்டுவந்ததேயன்றிச் சென்றதுந் திரும்பியது வாயமேகம் ஒன்றேயன்றோ? நாடக மேடையிலொருவன் பல்வேறு வேடந்தரித்து அவ்வவ்வேடத்திற் கேற்றபடி நடிப்பினும் அவ்வேடங்களெல்லாம் பூண்டவன் ஒருவனேயன்றோ! மாலுஞ் சிவனுமித்தகையினரேயாக ஒருவரைப் புகழ்வதும் மற்றவரை இகழ் வதும் மதியற்ற செயலேயாகும். செய்தொழிலுக்கேற்பப் பல்வேறு வடிவங் கொண்ட பரம்பொருள் ஒருவனே என்றுணர்வீர்! என்ற வுபதேசமிங்கு தொனிப்பொருளா யமைந்துள்ளது. இவ்வமைப்பிற் குதவிபுரிவது இவ ரெடுத்துக்கொண்ட உவமைப் பொருள்களேயாயினும் ஆழ்ந்து நோக்கு வார்க்கே அது விளங்கத் தோன்றும். அன்றியும்,

"ज्ञानमिच्छेन्महेश्वरात्"

என்றபடி உண்மை யறிவிற் குறைவிடமாகி உயிர்களுக் குண்மை யறிவினை நல்கி உய்விக்கும் உத்தமன் என்பது தோன்ற "நீறணிந்த கடவுள்" என்ற னர். அவ்வுத்தமனுஞ் சத்தியொடு கலந்து நின்றே உலக மளித்தல் கூடும் என்பது தோன்ற "அதிற் சேறணிந்த முலைமங்கை தன் வீறணிந்தவன்" என்றனர். இம்முறையிலேயே ஆராய்ந்து சென்றால் அளவிறந்த வுண்மை களும் அறியக் கிடக்கின்றன.

இனி அம்மேகங்கள், சூரியனால் வெப்பமடைந்த மலையாகிய மாமனுக்கு வெப்பந் தணிக்க வெழுந்த கடலாம் மருமகனாகியதையுங் காணலாம்.

"பம்பி மேகம் பரந்தது பானுவால்
நம்பன் மாதுலன் வெம்மையை நண்ணினன்
அம்பி னாட்டுது மென்றகன் குன்றின்மேல்
இம்பர் வாரி யெழுந்தது போன்றதே" கம். ஆ. 2.

மேகம் எழுந்து இமயமலையிற் படிந்த தன்மை, சிறந்த தனது மாமன் சூரிய னால் வெப்பமடைந்தான். ஆதலால் அவ்வெப்பந் தணிய நீராட்டுவோம்

என்று கருதி இவ்வுலகத்துள்ள கடல் பரந்த இமயமலையின்மீது எழுந்ததைப் போன்றது. பொதுவாக நதிகளெல்லாம் மலையிற்றோன்றி முறையே நாட்டிற் பாய்ந்து கடலிற் கலத்தல் பற்றி வடமொழியாளர் கடலுக்கு ஸரித்பதி என்று பெயர் கூறுவர். இப்பெயர் நதியின் கணவன் என்ற பொருள் தோன்ற நிற்பதனால் மலை மாமனாகவும் கடல் மருமகனாகவும் கற்பிக்கப் பெறுகின்றன. இக்கற்பனைதான் மனதிற் கினிமை பயப்பதோடு மருமகன் மாமனிடத்து அன்பு பாராட்டும் முறையையும் அழகிதாக வெடுத்துக் காட்டுகின்றது.

ஈசனைப் போற் சென்றபின் கடல் நீருண்டு காயாம்பு வண்ணனைபோல் மின்னித் திரும்பிய மேகம் மலைமாமன் வெப்பந் தணிக்க வெழுந்த கடலாம் மருமகனாகியது கண்டோம். இனி உள்ளி உள்ளி உள்ளனவெல்லாம் ஈயம் வள்ளியோரைப் போல வழங்குவதையும் காண்போம்.

> " புள்ளி மால்வரை பொன்னென நோக்கிவான்
> வெள்ளி வீழிடை வீழ்த்தெனத் தாரைகண்
> உள்ளி யுள்ளவெ லாமுவந் தீயுமவ்
> வள்ளி யோரின் வழங்கின மேகமே " கம். ஆ. 3.

(சிறந்த பெரிய அவ்விமயமலை, பொன்மயமா யிருத்தலைப் பார்த்து வானம் அந்தப் பொன்னைக் கவ்வி யெடுக்கும்படி வெள்ளிப் பாறையை அதன்மேல் வீழ்த்ததுபோல நல்லறங்களை நினைந்து தம்மிடத்துள்ள பொருள்களை யெல்லாம் மனமுவந்து கொடுக்கின்ற வள்ளல்களைப் போல மேகம் வெண்ணிறமுள்ள தாரைகளை வழங்கின.) இங்கு காணப்படும் அரிய செய்தி யொன்றுண்டு. மற்றைக் கவிகளிடத்து வள்ளலுக்கு எடுத்துக் காட்டா யமைவது மேகமா யிருக்கக் கம்ப நாடுடைய வள்ளலிடத்து வள்ளியோர் மேகத்திற் கெடுத்துக் காட்டாகின்றனர். தனக்கென் றெதுவும் நிறுத்தி வைத்துக் கொள்ளாத் தகைமையால் மேகமும் வள்ளமும் ஒப்புடையாவது பற்றி மற்றைக் கவிகள் மேகத்தை வள்ளலுக் குவமையாக எடுத்துக் காட்டுவது வழக்கம். இவ்விடத்தில் அவ்வழக்கம் மாறி உபமானப் பொருள் உபமேயமாகவும் உபமேயப் பொருள் உபமானமாகவும் அமைந்திருக்கின்றன. இதனை விபரீத வுவமை யெனவுங் கூறுவர். உவமை யணியில் உபமானப் பொருள் சிறந்திருக்கவேண்டு மென்பது உட்கருத்தாகும். அக்கருத்து மாறுபடுகின்ற விடத்திலேயே விபரீத வுவமை எழுகின்றது. இத்தன்மையினை அழகுபெறப் புனைவதற்குக் கம்பரை யொத்த கவிகளே வேண்டும். மாவலியுந்த தீசியும் பாரியுஞ் சிபியும்போலத் தன்னுயிருடல்களையும் வழங்கப் பின் வாங்காத வள்ளியோர் மேகத்தினுஞ் சிறப்புடைய ரன்றோ? அத்தகைய வள்ளல்களினுஞ் சிறக்க வறங்குதின்றது. நங் கம்பநாடாருடைய மேகம். இதனால், ஈவோர தியல்பும் ஈகையின் தன்மையும் இத்தன்மையதென நமக்கறிவுறுத்தியதாயிற்று.

மழை நீர் பெருகிச் சரயுவெனப் பெயர் புனைவது

இனி இம்மழை தந்த நீத்தம் எத்தன்மையதெனக் காண்போம். * அது தான் நல்லறிவு பெற்றோருழுகும் நான்மறையாளர்க் களித்த நற்றானத் தின்

* கம் - ஆற்று - செய்யுள் 4.

பயனெனத் தழைக்கின்றது. அவ்வித தழைக்கின்ற அந்நீர்ப் பெருக்கு ஈவதே பயனெனக் கொண்டு ஈத்துவக்கும் வள்ளல்கள் கைம்மாறு கருதி வணிகராகாரேனும் ஏற்போராது குளத்தளவே ஈகை சிறக்குமென்பதை வற்புறுத்துகின்றது.

பிறகு அவ்வரையினின்றும் வெளி வருகின்ற நீர்ப் பெருக்கு * கைப் பொருளைக் கவரும் வரையிலிதம் புரிவார் போற் காட்டி அப்பொருளைக் கவர்ந்ததற்பின் அச்செல்வரிடத்து நில்லாது விலகிச் செல்லும் விலைமாதரை யொப்ப, மலையினதாகமும் தாளுந் தழுவி மலையினுள்ள வெல்லாங் கவர்ந்து கொண்டோடுகின்றது. இச்செயலாற் செல்வச் செருக்குந் தீயொழுக்கமுங் கொண்டார்க்கு வரும் ஏதமீதெனவுந் தெரித்ததாயிற்று.

மற்றுந் நீத்தந்தான் † பொன்னும் மணியும் முதலாய பொருள்களைக் கொண்டு ஊர்தொறும் விலைகூறித் திரியும் வணிகரைப் போலவும் ஓடித் திரிகின்றது. இதனல் வேண்டியவர் விருப்பமற வேண்டிய வெல்லாம் விரும்பி யளிக்கும் விதமும் உண்டென வுணர்த்தியதாயிற்று.

‡ பூவுந் தாதுவும் தேனுஞ் செம்பொனும் ஆனை மதமுங் கலந்து வான வில்லை மணத் தோற்றுவதாகி என்றும் மாறு மழைக்குறியாய் நீர்வளத்தின் நிறைவையுங் குறித்து நிற்கின்றது.

§ மலையெடுத்து மரம் பறித்து அணையிடச் சென்ற வானரப் படையை யும் போலச் செல்லும் அந்நீத்தம், தீமையொழித் துலகமளிக்கும் இரவிகுல மன்னவருக் கெவ்வகையிலுந் துணை நின்று உலகு புரப்பதே தனதியல்பென வெளியிடுகின்றது.

|| தெளி வின்மையொடு தேக்கெறிந்து வருதலிற்கட் குடியரும் ஆகி, இராகவனுக்குத் துணைபுரியச் சென்றது வானரப்படையே யெனினும் வெற்றி தமதே என்று சாற்றுவதுபோற் காண்கின்றது.

¶ புணரியொடு பொரவெழுந்த தொப்ப இரைத்து ஆர்த்துச் சென்று இராகவனுக் கெவ்வகையிலும் உதவி புரியக் கடமைப்பட் டிருக்கு மியல் பைச் சமுத்திர வரசனுக் கெச்சரிக்கை செய்வது போற்ருென்றுகின்றது.

$ இவ்விதமே பெருகி வந்த அம்மழைப் பெருக்கு, சரயுவெனப் பெயர் படைத்துச் சூரியகுலத் தரச ரொத்த நல்லொழுக்கமும் பூண்டு அன்னையே யென்னும்படி மன்னுயிர் புரப்பதுங் காணத் தெய்வநதியே இந்நதியென மதிக்கச் செய்கின்றது.

(*To be continued*)

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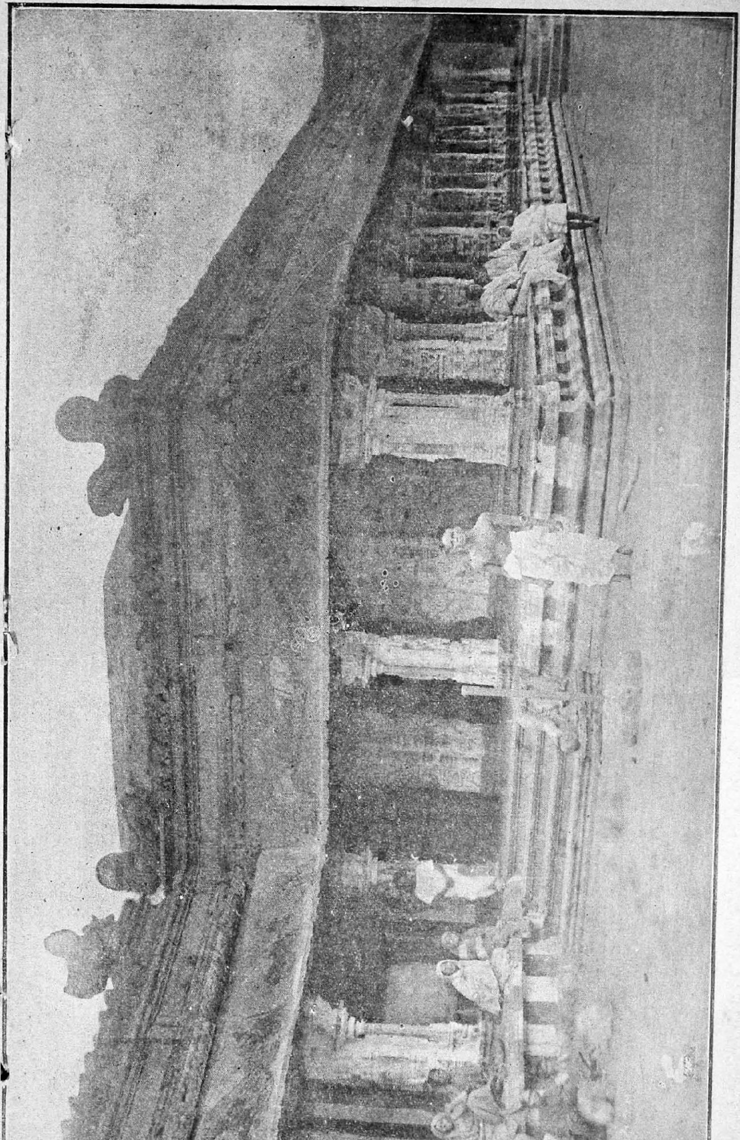
* கம் - ஆ - செ - 5.
† கம் - ஆ - செ - 6.
‡ கம் - ஆ - செ - 7.
§ கம் - ஆ - செ - 8.
|| கம் - ஆ - செ - 9.
¶ கம் - ஆ - செ - 10.
$ கம் - ஆ - செ - 11.



Kalyāṇa-Maṇṭapam in Śrī Vēṅkaṭēśvara's Temple.

శ్రీ

త్రిపురాంతకోదాహరణము.

రావిపాటి త్రిపురాంతక కృతము.

ఈ యుదాహరణ మనుచిన్నకృతి రచించినకవి రావిపాటి త్రిపురాంతకుఁడని పెద్దనజగన్నాథకవుల లక్షణలక్ష్యగ్రంథములవలనఁ దెలియుచున్నది. ఈ త్రిపురాంతకుండే తిప్పరాజు. ఇతని ప్రేమాభిరామ మనువీథిని శ్రీనాథుఁడు వల్లభరాయనిపేరఁ దెనిఁగించియున్నాఁడు. దానిలో,

ఉ॥ నన్నయభట్టతిక్కకవినాయకు లన్న హుళిక్కిభాస్కరుం
డన్నను జిమ్మపూఁడియమరాధిపుఁ డన్నను సత్కవీశులౌ
నెన్నుదుటం గరాంజలులు నేఁటికిఁ జేయనిరావిపాటితి
ప్పన్నయు నంతవాఁడు తగునా యిటు దోసపుమాటలాఁడగ౯ ॥

అని నటితో సూత్రధారుఁడు చెప్పినట్లున్నది. ఇతఁడు రెండవప్రతాపరుద్రునికాలమువాఁడు. ఇతఁడు శ్రీశైలమునకుఁ దూర్పు వాకిలి యగు త్రిపురాంతకక్షేత్రమున జనించి తద్దేవునకు భక్తుఁడై శృంగారకావ్యములను భక్తిరసప్రధానకృతులను విరచించి ప్రఖ్యాతుఁ డయ్యెను. మదనవిజయ మను రతిశాస్త్రముఁ, దారావళి యను చంద్రస్తుతియు, అంబికాశతక మను పార్వతీస్తుతియు, నీయుదాహరణమును, సంస్కృతమునం బ్రేమాభిరామ మనువీథియు నిమ్మహాకవికృతములు. వీనిలో మదనవిజయ మెనిమిదాశ్వాసముల సంజ్ఞాభియోగిక భార్యాధికార పారదారిక వైశికాది ప్రకరణములు గలిగి యభినవకామసూత్రమో యన విలసిల్లుచున్నది. నాకుఁ జూడఁ దటస్థించినప్రతిలోఁ బూర్వపీఠిక లేదు. మఱియుఁ దాళపత్రములు బాణోచ్ఛిష్టమయి బూజుపట్టి విడదీసినచో సహస్రశకలాకారము లందుచుండెను. తద్గ్రంథస్వామి లయ్యాదిపైతృకధన మని యీనొల్లకుండిరిగాక రెండవమాఱు చూపకయు నుండుట శోచ్యమయ్యెను. దానిలోనుండి రెండుపద్యములు మాత్ర ముదాహరించెదను.

క ॥ సతిగుణవతి యగునేనియుఁ
బతి కది రత్నంబు ప్రాణబంధువ యమృతం
బతివయ దుర్గుణి యగునేఁ
బతి కెడపనిచిచ్చు కాలుపక యది కాల్చున్.

మ ॥ గుణముల్ సుందరరూపముల్ విభవముం గూటంబు సౌభాగ్యల
క్షణముం జారుచరిత్రముల్ వినయముం జాతుర్యముల్ ధర్మభూ
షణముం గల్గి పతివ్రతామహిమ మించన్ గల్గెనేఁ దత్సతీ
మణి చింతామణి దానిఁ దాల్పఁగలుగన్ మర్త్యుండె ధన్యుం డిలన్.

ఈకవి రచించిన చంద్రతారావళి ౨౭ వృత్తముల మనోజ్ఞభావములు గలది.

మ. చరమక్ష్మాధరచారుసింహముఖదంష్ట్రాకోటియో నాఁగ నం
బరశార్దూలనఖంబొ నాఁగఁ దిమిరేభప్రస్ఫురద్గర్వసం
హరణక్రూరతరాంకుశం బనఁగ నుద్యల్లీల మీరేఖ ని
త్యరుచిం బొల్పగుఁ బెంపగున్ విదియచంద్రా రోహిణీవల్లభా.

మ. అమితధ్వాంతతమాలవల్లిలవనవ్యాపారపారీణదా
త్రమొ సౌగంధికషండకుట్మలకుటీరాజీసముద్ఘాటన
క్రమనిర్వాణధురీణకుంచికయొ నాఁగం బెంపునన్ మీకళా
రమణీయత్వము చూడ నొప్పెసఁగుఁ జంద్రా రోహిణీవల్లభా.

మ. రతినాథుం డనుమాయజోగి చదలం ద్రైలోక్యవశ్యాంజనం
బతియత్నంబునఁ గూర్చి మౌక్తికమయంబై యున్నపాత్రంబునన్
మతకం బేర్పడఁ బెట్టి దాఁచె నన మీమధ్యంబునన్ మచ్చ సం
తతముం గన్నులపండువై వెలయుఁ జంద్రా రోహిణీవల్లభా.

అంబికాశతకమునఁ బార్వతీనాయికాగుణవర్ణనాదులు రసజ్ఞుల కింపుగా మధురభాషతోఁ గూర్పఁబడినవి. నేఁటికాలమున శృంగారరససముద్రసారవిధురులు గొందఱును భక్తిరసనియమప్రణాళికాపారీణులు గొందఱును ఉత్తమ దేవతావర్ణనముల శృంగారరసభావముల రసాభాసములుగాఁ దలచుచున్నారు.

దీనిలో నుత్తమదేవతలైనను నంబికాశివులపరస్పరశృంగారరసోన్నతి వర్ణింపఁబడినదిగాని ధ్వనికారులమతమున రసాభాస మనునదిమాత్రము దీనిలో నెచ్చటఁ గానరాదు. దీనిలోనికొన్ని పద్యములు చదువువారల కింపుగా నుండు నని యుదాహరించెదను.

ఉ. భారతివై సరోజభవుపాల వసించి రమావధూటివై
నీరజనాభుఁ జెంది ధరణీధరనందనవై మహేశ్వరుం
గోరి వరించి తమ్మ నినుఁ గొల్వక యూరక యేల గల్గు సం
సారసుఖంబు లీమనుజసంతతికిం దలపోయ నంబికా.

ఉ. తెప్పలబోరుఁదల్పు లిసితేఁతలు వాతెఱచూపుఁగుంచియుం
ద్రిప్పి తళుక్కునం దెఱచి తిన్ననిమోమునఁ గాయువెన్నెలల్
ముప్పిరిగొన్న వేడుకలు మూఁగినసిగ్గసియాడఁ బ్రీతి నీ
వప్పరమేశుఁ జూచి తను వర్ధముఁ గొంటి పొసంగు నంబికా.

చ. బెడఁగగురత్నదర్పణముఁ బేరినవెన్నెల వోసి నిచ్చలుం
దుడువక పాలసంద్రమునఁ దోఁచి సుధాకరు మేనికందు వోఁ
గడుగక నేరెలేట సితకంజము ముంపక నైజకాంతియై
తొడరిన నెట్లు నీమొగముతో సరివోల్పఁగఁజాలు నంబికా.

ఉ. లాచి పరాంగనల్ వరవిలాసమనోహరవిభ్రమంబులన్
జూచినఁ జూడఁ డుత్తముఁడు చూపఱఁ జూచును మధ్యముండు తాఁ
జూచినఁ జూడకుండినను జూచుఁ గనిష్ఠుఁడు నన్ను వీరిలోఁ
జూచినఁ జూడకుండుగుణిఁ జూచినచూపునఁ జూడు మంబికా.

ఉ. వాలినకన్ను ముంగురులు వాతెఱ కెంపు మెఱుంగుఁజంటిపై
గ్రాలెడుతారహారమును గంకణచారుకరంబు డాఁపలం
దూలుచు నున్నపయ్యెదయుఁ దోఁచినకన్నులు మోడ్చి మోడ్చి నీ
పా లగునీశుమేనిసగఁబాలు మనంబునఁ జేర్తునంబికా.

ఉ. కూడెడివెండ్రుకల్ నిడుదకూఁకటిఁ బ్రోవఁగ బొడ్డుపై వళుల్
జాడలు దోపఁ గ్రొమ్మొలకచన్నులు మించు దొలంక సిగ్గునం
జూడగనేరముల్ మెఱుఁగుజూపుల నీన హిమాద్రియింట నీ
వాడుట శూలికిఁ మనము వాడుట గాదె తలంప నంబికా.

ఇతఁడు రచించిన సంస్కృత ప్రేమాభిరామము నాకు లభించినది కాదు. దానిని శ్రీనాథుఁడు క్రీడాభిరామ మను పేరఁ దెనింగించెను. అది యతిమనోజ్ఞమై సహృదయాహ్లాదకరమై యున్నది.

ఈయుదాహరణము మహాకావ్యములలోఁ జేరక క్షుద్రప్రబంధముల లోనిది. ఇది ప్రథమాదిసప్తవిభక్తులును సంబుద్ధితోఁ గలసి యెనిమిది విభక్తులును బనుపడఁ బద్యములఁ గ్రమముగాఁ గూర్చి యొక్కొకదానిపిదపఁ గళికోత్కలికలను గానయోగ్యము లగుమార్గతాళ జాతిపద్యములఁ జొప్పించి పరిపూర్ణ మగు స్థాయిరసపరిపాకము గలుగునట్టులు రచింపఁబడును. భాషలోఁ గొన్ని యుదాహరణములే గలవు. వానిలో నెల్ల నిది మేలయినది. దీనిలోని పద్యములన్నియు సంస్కృతచ్ఛందస్సంజాతము లగువృత్తములు. కళికోత్కళికలలో రగడలును గొన్ని నూతనజాతులును గలవు. దాని కింద్రసూర్యచంద్రగణములే ప్రధానములు. పూర్వకాలమున ద్విపదకావ్యములు, రగడలు, సీస, గీత్యాటవెలఁది, తరువోజ, పద్ధళి, సద్దళి లయగ్రాహ్యక్కఱాదులు చాల వాడుకలో నుండెననియు నన్నయాదిమహాకవుల ప్రౌఢకావ్యములు జనించిన తోడనే యవి క్షీణించె ననియు నేను దలఁచుచున్నాను.

ద్రవిడకర్ణాటకములఁ బ్రాచీనరీతులగు రగడద్విపదాదులే యాంధ్రభాషలోను వెలసియుండునని యూహించెదను. ద్రవిడమున మణిమేఖల రగడలతో నిండినది. జీవకచింతామణిలో వృత్తములఁ ద్రోచినచో నింద్రాదిగణములు గలపద్యము లగపడును. కర్ణాటకమున బహుప్రాచీనకృతియగు కవిరాజమార్గమున నక్కఱలు గీతులు విస్తారముగా లభించును. ద్రవిడకర్ణాటాంధ్రభాషలలో మార్గరీతి యింద్రచంద్రాది గణబద్ధపద్యమయమైనది. నన్నయకుఁ బూర్వపు శిలాశాసనము లక్కఱతరువోజాదిమాత్రాగణపద్యములచే నిండినవి. చూడుఁడు యుద్ధమల్లపాండరంగాదిశాసనములు. పూర్వ మిట్టిక్షుద్రకావ్యములకుఁ జాల ప్రసిద్ధి గలిగియుండెను.

సంస్కృతమున నుదాహరణము లుండె ననుటకుఁ గొన్ని నిదర్శనములు గలవు. కాళిదాసు విక్రమోర్వశిలో "పత్రే నివేశితముదాహరణం ప్రియాయా" అనియు రఘువంశమున "జయోదాహరణం బాహ్వోర్గాపయామాస కిన్నరాన్" అని చెప్పియున్నాఁడు. విద్యానాథుఁడు క్షుద్రకావ్యలక్షణము సెప్పుచు "యేన కేనాపి తాలేన గద్యపద్యసమన్వితామ్। జయేత్యుపక్రమం మాలిన్యాది ప్రాసవిచిత్రితమ్। తదుదాహరణం నామ విభక్త్యష్టాంగసంయుతమ్।" అని వ్రాయుచున్నాఁడు. ఇట్టినమ్మకముతో భాషాంతరముల వెదుకఁగా సంస్కృతమునఁ బాల్కురికిసోమనాథునిబసవోదాహరణము లభించెను. అతఁడే యాంధ్రమునను బసవప్రశస్తిగా నొకయుదాహరణము రచించెను. ఆంధ్రమున నీకృతి గాక యప్పకవి లక్ష్యముగాఁ జూపినదియు శేషార్యోదాహరణ మనునిటీవలి కృతియొకటియుఁ గలవు. ఇంకను తాళ్ళపాక పెదతిరుమలాచార్యుఁడు రచించిన వేంకటేశ్వరోదాహరణము కలదు. బసవవేంకటేశ్వరోదాహరణములు రెండును ముద్రితము లైనవి. ఆంధ్రమునఁ గల మూఁడుదాహరణములు నొక్కరీతిగానున్నవి. పాల్కురికిసోముని తెనుఁగు బసవోదాహరణము ప్రాచీనతమము. ప్రాయశః త్రిపురాంతకోదాహరణమును దర్వాతికవు లనుసరించియుందురు.

సోమనాథుని సంస్కృతాంధ్రోదాహరణములఁ గళికోత్కళికలు మాత్రాప్రధానములై ప్రాసాంత్యప్రాసములతో నొప్పుచున్నవి. ఉదాహరణము భగవత్స్తోత్రరూపము లగు గేయప్రబంధముల జాతిలోఁ జేరినట్లు తోఁచుచున్నది. పూర్వయుగంబున దక్షప్రజాపతి సప్తగీతము లను పేర్వడసిన స్తుతిజాలము రచింపగా మహర్షులు మహేశ్వరుని తాండవానంతరము వానితో స్తోభాక్షరములు చేర్చి పెక్కుఖండములుగాఁ దాళభేదభంగులతో భగవంతుని స్తుతిచేసి నమస్కరించుచుండి రని పురాణములవలనఁ దెలియుచున్నది. మద్రకము, ఉల్లోప్యకము, రోవిందకము, ప్రకరీ, ఉత్తరము, ఓవేణకము, అపరాంతకము, అను నీ యేడును దాళాంగప్రధానము లగు సప్తగీతములు ఋక్పాణికాగాథాది సప్తరూపపరిణామములు. ఉదాహరణములో సప్తగీత

బసవోదాహరణము నాంధ్రమున బ్రహ్మశ్రీ, వేటూరి ప్రభాకరశాస్త్రులవారు ప్రచురించిరి. వేంకటేశ్వరోదాహరణ మీమాసపత్రికలో ఫిబ్రవరి మాసమునఁ బ్రకటింపఁబడియె. తద్గ్రంథకర్తను గుఱించి విపులముగా నుత్తరోత్తరము వ్రాయంబడును.

నిష్ఠము లగు తాళాంగవర్ణాంగములే ధ్రువకళికోత్కళికారూపమున నడచుచున్న ట్లూహింపఁదగు. తాళాంగమున చతురశ్రత్ర్యశ్రమిశ్రజాతులుఁ బ్రకటమగుచుండును. త్రిపురాంతకాద్యుదాహరణములఁ జతురశ్రత్ర్యశ్రజాతి తాళములు వ్యక్తముగా నున్నవి. కళిక వర్ణాంగమున నేకకలయు లేక యర్ధకలయు, నుత్కళిక ద్వికలయు లేక యధ్యర్ధ కలయు నగుచున్నవి. ఈ పద్యభేదములన్నియు భరతుని నాట్యశాస్త్రమునఁ బేర్కొనఁబడినవి. భరతుఁడు "గుర్వాదిరథ లఘ్వాదిర్యుగ్మః సర్వలఘుః స్మృతః। చతుర్మాత్రా గణా జ్ఞేయాః పూర్వచ్ఛందోవికల్పనాః। పాతోఽర్ధకళికాః పాతాః కుర్యాల్లఘ్వక్షరేషు చ। గుర్వక్షరే తాలగీతపాతాస్తు కళికాః స్మృతాః॥ అని చెప్పియున్నాఁడు. భారతీయమున నే సీసమునకుఁ బూర్వరూప మగుశీర్షకము రగడకు మాతృక యగురఘటయు లక్షణలక్ష్యప్రపంచితములై యున్నవి. సోమనాథుండు విభక్త్యంతములఁగూడ నంత్యప్రాసప్రాసములఁ గూర్చెఁ గాని యాంధ్రభాషాలక్షిత మగుయతిమాత్రము సంస్కృతమునఁ బాటించినవాఁడు కాఁడు.

అతని యుదాహరణమునుండి కొన్ని కళికోత్కళికలు కౌతుక మాత్రముగా నుదాహరించెదను. ప్రథమావిభక్తికిఁ గ్రింది కళిక—

అపి చ పురాతననూతన శివగణపాదోదకపరిలసదభిషేకః
కుపితవిపల్లవజంగమలింగసమర్చననిచితవివేకః
సతతవికస్వరభాస్వరనిజముఖమండలఖండితరజనీనాథః
కృతయుగవర్తనకీర్తననిరసననిపుణపవిత్రచరిత్రసనాథః
ప్రకటితదర్పకదర్పకరేణుప్రమథననిశితకరాంకుశహేలః
శుకముఖమానసకమలాకరవిహరణచణరాజమరాళః
స్వానుభవాంచితకూడలిసంగమసంతతదేవధ్యానాభిజ్ఞః
సూనృతభాషణభూషణవాణీసింహాసనగంభీరరసజ్ఞః

ఉత్కళిక. శ్రుతిముఖరస్వరసరససమేతః స్మృతినికురుంబరసాయనగీతః
ప్రముదితహృద్వర్తనశితికంఠః శమదమలాలనగుణితోత్కంఠః

సప్తమీవిభక్తిలోఁ గళిక.

అపి చాధారసురంగజ్ఞాతరి సుపథపథిక చిత్సుఖసంధాతరి
వర్గచతుష్టయదాపనశీలిని వర్గనిరసనకరుణాశాలిని।

సోమనాథుని యాంధ్రోదాహరణమున జాతి తెలియుటకై కొంత యుదాహరించెద. షష్ఠీవిభక్తి కళిక.—

వెండి యుండ కారసారవిదితముదితమేళనునకు
పండి నిండి పొలుపు సలుపుభక్తియుక్తిపాలనునకు
భవ్యసేవ్యచరణశరణపద్మసద్మఖేలనునకు
నవ్యదివ్యలలితగళితనాదభేదలోలనునకు
యమనియమనిరంతరాంతరాంతరంగవర్తనునకు
నమితశమితవిషమవిషయహారిభూరికీర్తనునకు
సత్యనిత్యభోగయోగయంత్రితంత్రదూరగునకు
సత్యనిత్యశుద్ధబుద్ధసత్త్వతత్త్వపారగునకు ॥

శేషార్యోదాహరణమున నప్పకవియుదాహరణమునఁ త్రిపురాంతకోదాహరణమునఁ గళికోత్కళిక లన్నిభంగుల నీడగా నున్నవి. దీనిలోనియద్వైతమార్గము సులభముగాఁ దెనుంగుపదములతో వ్యక్తమగుచున్నది. భక్తిప్రధానముగాఁ దెనుగునఁ బెక్కుకృతులు లేవు. దీనిశబ్దార్థమాధుర్యమునకు మెచ్చి చిన్నదైనను నీకృతిరత్నమును బండితులు కంఠాలంకారముగా వహింతురని యథాశక్తి సవరించి ప్రచురించితిని.

త్రిపురాంతకోదాహరణము.

రావిపాటి తిప్పరాజకృతము.

శ్రీనగచక్రవర్తితుదిశృంగము చూచెద నంచు నేటికిం
బో ననిశంబు మానవులు పుట్టువుఁ జావును లేనిమందు నా
చే ననుచుం బతాక యనుచేఁ దరుణాచల మెక్కి చీరుఁ బం
చాననుఁ డిందుమౌళి త్రిపురాంతకదేవుఁడు భక్తలోకమున్. ౧

కళిక॥ మఱియు సజ్జనభక్తగృహముల మరగి తిరిగెడు కామధేనువు
కలద లెఱుఁగక వేఁడుదీనులఁ గదియుజంగమరత్నసానువు
శైలజాముఖచంద్రరోచులచవులఁ దవిలెడునవచకోరము
వేలుపుందపసులతలంపుల వెల్లికొల్పెడునమృతపూరము
దేవతలకు మువ్వురకు నవ్వలిదెస వెలుంగుచునుండు నెక్కటి
భావవీథులఁ గలసి పలుకులఁ బట్టి చెప్పఁగ రానిచక్కటి
అఱురేకులమంత్రకుసుమమునందు వెలిఁగెడుచంచరీకము
వేఱుసేయక యోగిజనములు వెదకి పొందెడినూర్ధ్వలోకము ౨

ఉత్కళిక॥ అడుగుఁదమ్ముల చొప్పువసిగని యడరి శునకాకృతులు గైకొని
మీఱి చదువులు దవుల ముందటఁ బాఱుక్రోడము నేసి మందట
లాడి తను మార్కొనఁగ వచ్చిన క్రీడి గోరినవరము లిచ్చిన
యాటవికకులసార్వభౌముఁడు జూటభాస్వత్తుహినధాముఁడు ౩

పద్యము.

ఉ॥ పామును హారమున్, నెలయుఁ బాపటబొట్టును, నేఱు మల్లికా
దామముఁ, దోలు దువ్వలువు, దట్టపుభూతియుఁ జందనంబు, మై
సామునఁ జాల నందముగ సన్నిధి చేసినఁ జూడగంటి నే
నామదిలోఁ గుమారగిరినాథుని శైలసుతాధినాథునిన్ ౪

కళిక ॥ మఱియు వేలుపుటేటి మాళి నాఁగినవాని
నెఱయఁ గన్నపనోటినీటఁ దోఁగినవానిఁ
బొలఁతితోఁ నొక్కొడలఁ బొత్తుగూడినవానిఁ
దలఁకి సేనమరాజుదాడి కోడినవానిఁ
సాఖ్యతొండనిరాలజడికి నోర్చినవాని
సౌఖ్యతరసాయుజ్యసరణి దీర్చినవాని
వెన్నెలలఁ బురుణించు వెలఁదినవ్వులవాని
వెన్నునకు నలువకును వెదుక దవ్వగువాని ౫

ఉత్కళిక॥ చిగురుగైదువు వెఱికి మగలసిగ్గులు నఱికి
సతులఁ బాటులు పఱచి యతులవ్రతములు చెఱచి
యలులచిలుకలబండు లెలయఁ గొలువఁగ నుండు
మరుజయించినవానిఁ గరుణ మించినవాని ౬

పద్యము.

ఉ ॥ వాలి నటించుముక్తివరవర్ణిని పయ్యెదకొంగుచాడ్పునం
గ్రాలునిజాంకపుంబడగ గన్నులఁ జూచినఁ జాలు నిమ్నగా
స్ఫాలితమాళిచేతఁ బురభంజనుచేతఁ గుమారపర్వతం
బేలెడురాజుచేత ఫలియించు జనావళి కోరుకోరికల్ ౭

కళిక ॥ మఱియు మజ్జిమ్రానిమొదల మఱఁగి యున్నగురునిచేతఁ
గొఱలి తాపసులకు నెఱుకగొలుపుజటిలవరునిచేత
నంబి పనుపఁ గుంటెనలకు నడచినయెడకానిచేత
నంబరాదితత్త్వములకు నవలయైన తేనిచేత
బల్లహునివధూటి కాసపడినదుండగీనిచేత
నల్లయలక మేలురాజునను గుసంగడీనిచేత
బూతిఁ బూయుమానవులకుఁ బుట్టుమాన్పు వైద్యుచేతఁ
బ్రీతి ధాతపునుకకోఱ భిక్షసేయునాద్యుచేతఁ ౮

ఉత్కళిక॥ ఇల రథంబులీల నొప్ప నలువ నిగమహరుల రొప్పఁ
బొసఁగఁ బాపనారి గట్టి పసిఁడికొండ యెక్క వెట్టి
జడధి నిద్రవోవుశరము దొడిగి నేలఁ గూలఁ బురము
లేసియున్నజోదుచేత దాసవరగణాద్యుచేత (కణాదుచేత?) ౯

పద్యము

ఉ॥ ఆఱడియాస నీరసధరాధిపలోకములిండ్లు వాకిళుల్
దూఱుట మాని శ్రీనగముతూరుపువాకిలిఁ జొచ్చి పాపముల్
నీఱుగఁ జేసి గంధవతినీటను గ్రుంకి మనంబులోనిచి
చ్చాఱఁగఁజేయు టొప్పుత్రిపురాంతకదేవునకై నమస్కృతుల్ ౧౦

కళిక॥ మఱియును మెఱయఁగ దిశ లనియెడునునుమడుఁగులు గట్టినశృంగా-
[రికినై
కొఱలినదయ బాణాసురుమోసలఁ గూరిమిఁ గాఁచినపణిహారికినై
మేలపుఁజదువులు చదివిన విని మది మెచ్చినలక్ష్మీపతిబావకునై
యీలువుగలసద్భక్తులు ముక్తికి నేఁగెడుచేరువపెనుత్రోవకునై
కూటికిఁ గూరకు భక్తులఁ గూరిమిగొడుకుల నడిగెడువెడజోగికినై
యేటికి బోటికి జడలును నొడలును నిచ్చినజగదేకత్యాగికినై
ప్రొద్దును రేవెలుఁగును నేత్రములై పొలయఁగనుంగొనియెడుదేవునకై
నిద్దములగు పెద్దలపేరెఱుకల నెలకొనియెడునిశ్చలభావునకై ౧౧

ఉత్కళిక॥ కడుదీనతతో ముదితాపసికై
వడి నింటికిఁ జని వేడక ప్పిరకై
కొని యాలిఁ మగని బెనురచ్చలకై
చనుదెం డని నిక్కము సేయుటకై
వెనుద్రిప్పినగుండములోపలఁగై
కొని చని తనయొప్పటిరూపముకై
కొని గుండయ మెచ్చినవేల్పునకై
వినతపితామహఫణితల్పునకై ౧౨

పద్యము

ఉ ॥ పోయెదుఁ గాలఁ మన్యగతిఁ బొందదు మోక్షము వెండికొండకుం
బోయెదు త్రోవ మీకెఱుఁగఁబోవదు మానవులార రండు లేఁ
బ్రాయపుఁగొండ కందు శివభక్తులలోపల నద్రిరాజక
న్యాయుతపుణ్యమూర్తివలనం గడతేఱెడు జన్మఖేదముల్ ౧౩

కళిక ॥ మఱియు సకలాశ్రితుల మనుచునర్థమువలన
వఱలుపరమానందవనధితీర్థమువలన
కొమరుమిగిలినమంచుకొండయల్లునివలన
విమతపురదహనకరవిష్ణుభల్లునివలన
శివభక్తహృదయసంచితనిధానమువలన
వివిధరూపములలో వెలయుజ్ఞానమువలన
అజ్ఞానఘనతమం బడఁచుదీపమువలన
సుజ్ఞానులకును బొడచూపురూపమువలన ౧౪

ఉత్కళిక ॥ తనకినుకలోఁ బుట్టి కనలి దక్షుని గొట్టి
యడరి వేల్పులఁ బఱచి తొడరి జన్నము చెఱచి
వీరభద్రుఁడు వచ్చి చేరి మ్రొక్కిన మెచ్చి
యలరునిత్యునివలన దళితదైత్యునివలన ౧౫

పద్యము

చ ॥ కమలజుతోరపుంబునుక కంచము పాదసరోరుహార్చనా
కమలము వారిజోదరునికన్ను కరంబున కాదిభోగిభో
గము రవణంబు చంద్రుఁడు శిఖాకుసుమం బనఁ బెం డెవ్వరీ డుమా
రమణునకుం గుమారగిరిరాజనివాసున కన్యదైవముల్ ౧౬

కళిక ॥ మఱియు మెఱయు వేదవాదమదనకదనసారమునకు
మెఱయుదొట్టఁముట్టు ముట్టి మేటినీటితీరమునకు
బత్తు లుత్తు లొరసి యొరసి పట్టుగట్టితేజమునకు
సత్తుఁ జిత్తుఁ దాన యైనసత్యనిత్యబీజమునకు
వలచి కొలుచువారిఁ జేరి వలపు దలఁపుదయ్యమునకు
నిలచి నిలచి చూడఁజూడ నిండియుండుతియ్యమునకు
మునులు ఘనులు బోధవీథి ముట్టినట్టితత్త్వమునకు
పనులుఁగనులు నెఱుఁగనట్టిపరమపదమహత్త్వమునకు ౧౭

ఉత్కళిక ॥ కదలి వదలి జూటకోటిఁ జదలఁ బొదలు నేటి నీటి
కడలఁ గడలఁ జెంది చెంది జడల నొడలఁ బొంది పొంది
బాలలీలఁ జూడఁ జూడ పోలి లీలఁ గ్రీడలాడు
నాదినాథజనకమునకు వాదపూరికనకమునకు ౧౮

పద్యము

ఉ ॥ వాచవిలోనుగా నొడలివాకిళులం బొడచూపుతీపుల౯
ద్రోచి శివార్చనానియతితో వెలిఁ జూడక చూడనేర్చిన౯
లోచవిఁ బోలు నేచవులు లోకము చూడని చూపులం గుమా
రాచలనాథునందుఁ ద్రిపురాంతకునందుఁ గరంగు చిత్తమా ౧౯

కళిక ॥ మఱియును గటాక్షజితమారునందుఁ దక్షత్రాడు సొమ్మగునుదారునందుఁ
బరులూను భక్తపశుపాలునందు కరుణాసుశీతకరికాలునందు
జగములు జనించుతోలుజాడయందు నిగమార్థముల్ నిలుచునీడయందుఁ
బొడలెల్ల శాంతి యగుపుణ్యునందుఁ గడలేక యొప్పునరగణ్యునందు ౨౦

ఉత్కళిక॥ ఇలయు సలిలంబు వెలుగు ననిలంబు
దివియు మిత్రుండు గువలయాప్తుండు
పరఁగుయజమానపరిపూర్ణుఁడైన
యష్టతనునందు శిష్టతను నందు ౨౦

పద్యము

ఉ॥ శ్రీచనుదోయిపై శరముఁ జేర్చి భుజంగమరాజసజ్యహే
మాచల మెక్కుడించి నిగమావళియశ్వులు నీడ్చి పద్మజుం
జూచి మొగంబు లిచ్చి దివిజుల్ గొనియాడఁగ నున్ననీరణాం
తాచరణంబు విందుఁ జెవులార గుమారగిరీంద్రమందిరా ౨౨

కళిక ॥ మఱియు నానామంత్రమణిగణసుధాకల్ప
కాఅలు నేనుఁగుమోముకొడుకుఁ గాంచినవేల్ప
మూఁడుమోములపోటుముట్టుఁ బట్టెడుశూర
వేఁడిచూపునఁ దియ్యవిలుతుఁ ద్రుంచినధీర
తాపసులయీలువులఁ దనరుతపములపంట
చూపులకు నెల్లఁ బరసుఖవార్ధి పెన్నింట
తిలకాయమానదీపితసుధాసంసూతి
వెలుఁగులకు నెల్లఁ దుదివెలుఁగగు పరంజ్యోతి ౨౩

ఉత్కళిక॥ వినుతముఖనలినమును ఘనజఘనపులినమును
వరవళితరంగములు గురుకుచరథాంగములుఁ
గలిగినయుమాసరసి లలితముఖముల బెరసి
క్రాలునొకకలహంస బాలచంద్రోత్తంస ౨౪

పద్యము

శా ॥ నీ వాద్యుండవు నిన్నుఁ దెల్పుఁ జదువుల్ నీచేత మేలొందు నీ
కై వాక్పూజ లొనర్తు నీవలన బ్రహ్మాండావళుల్ పుట్టు నీ
కేవేల్పుల్ సరి యన్యదైవభజనం బేనొల్ల నీయందు మ
ద్భావం బందఁ దగుఁ గుమారగిరినాథా చంద్రచూడామణీ ౨౫

సమాప్తము.

లఘుటీక.

౧. త్రిపురాంతకము=శ్రీశైలమునకు దూర్పువాకిలి. తరుణాచలము=కుమారగిరి.

౨. ఎక్కటి=ఏకికుఁడు. ప్రణవాక్షర పూర్వకమగు పంచాక్షరి షడ్డలరూపమగు మంత్రకుసుమము

౩. శివకిరాతవేషమున వేదములు శునకాకృతులు గై కొనె.

౪. దువ్వలువు=సన్ననివస్త్రము. వలువు ప్రాచీనభాషారూపము.

౫. కన్నప యనుకిరాతుండు శివభక్తుండై తనపుక్కిటినీటితో శివు నభిషేకించుట కాళహస్తి మహాత్త్వకథలోఁ గలదు.

సాఖ్యతొండఁడు=శాక్యతొండఁ డని యుండుట సరి. శాక్యమతమున నుండు నొకా నొక దంపతులకు దొండఁ డనువాఁడు జనించి శివభక్తుఁడై యూరిసమీపమున నొక్క శివాలయములోని లింగమునకు ముప్పూటలు పూజసేయుచుండెను. ఒక్కనాఁడు కుంభీపాతమగు వర్షముచే నాలయముచుట్టును ప్రవాహము పెల్లై మూఁడుదినములు తీయకుండెను. తొండఁ డుపవాస ముండి వెల్లిజాఱగా నాలయము చేరి పూజకు తామరపూవు లెక్కడ దొరకకున్నందున రాళ్ళనెత్తి లింగముపై నుంచెను. శివుండు ప్రత్యక్షమై సాయుజ్యము నిచ్చెను.

౬. దక్షిణామూర్తి రూపమగు శివునిప్రశంస

నంబి=సుందరమూర్తినాయనారని ద్రవిడమునఁ బెద్దయాచార్యుఁడు. ఇతని కిరువురు భార్యల బరవ సంకిలియనుపేరులు గలవారి సంపాదించి యిచ్చుటకు శివుండు దూత్యము నడచి వానికి వారలఁ బాణిగ్రహణము చేయించెను.

బల్లహుడు=భల్లాళరాజు. అలకయేలురాజు=కుబేరుఁడు. సుందరుఁడు నంబి యనుటకు శివదేవయ్యశతకమున,

చ. అరయఁగఁ బిన్ననాఁట సిరియాళుఁడనై యెలఁప్రాయమందు సుం
దరుఁడను నంబినై పదనుదప్పిన గుండయగారిచందమై
ధరఁ జరియింపఁగల్గినఁ దథాస్తు వృథా పరిపాకరూపదు
ష్కరజననం బిదేమిటికిఁ గాలుపనే శివదేవధీమణీ.

౧౦. లోకములిండ్లు=షష్ఠీసమాసమున సంధివచ్చుటకు.

"అన్నపూర్ణావిశాలాక్షులాటపట్టు" హరిశ్చంద్రోపాఖ్యానము, "దేహేంద్రియంబులిచ్చలేల సలుపు" కుమారసంభవము, మొదలగుప్రయోగములు గలవు. గంధవతి=త్రిపురాంతకములోనితీర్థము.

౧౧. చదువులు=వేదములు. ఏలువు=అవ్యభిచారిభక్తి

౧౨. గుండయయును భార్యయు శివభక్తులు.

భర్గుండు భిక్షాటనసమయమున, దేహము వడకుచు వారియిల్లు సొచ్చి పరస్పరము కలహములఁ గలిగించి యంగడికిఁ దెచ్చి పిదపఁ దనవిశ్వరూపముఁ జూపి యనుగ్రహించెను. పోల్చిచూడుఁడు.

ఉ. గుండయ నుత్తమోత్తమునిఁ గూటికిఁ గప్పెరద్యై గడంగి యొం
డొండుగ నాటి యంగడికి నూరక తెచ్చితి వంత యత్తఱిన్
నిండినవారిలోన నతనిం గడుఁబిన్నతనంబుఁ జేర్చి తే
మండుము నీదుపెద్దతనమా యిదికొట్టియశంకరేశ్వరా.

కస్తూరిభట్టురాజు.

౧౩. శివపాదమును విష్ణువు తనకన్నులఁ బెటికివైచి పూజించి యతనిచే సుదర్శనము వడసె ననుకథ కోమ్మన శివలీలావిలాసమున ౧౩-వ లీలలో నున్నది. రవణము=ఆభరణము.

"పచ్చలు చెక్కినట్టిరవణంబులు వీరకుమారకోటికిన్ "

క్రీడాభిరామము

౧౪. ఆదినాథుఁడు=ప్రథమసిద్ధుఁడు – శివుఁడు రసవాదమును జిదంబరక్షేత్రమునఁ గొంకణర్ మొదలగుసిద్ధులకు నేర్పినయవతారము.

వాదవూరు=చిదంబరము. వాతపురి యని సాంస్కృతికులును రసవాదపుటూరని ద్రావిడులును వ్యుత్పత్తి చెప్పుదురు. కనకము=కనకసభాపతి యనునటరాజుమూర్తి.

౨౧. శివునియష్టమూర్తులును జెప్పఁబడెను.

౨౨. త్రిపురసంహారకాలమునఁ బూనినయంగములయుపసంహారము వర్ణింపఁబడెను.

౨౩. దీనిలో నెనిమిదివిభక్తులును గలవు.

श्रीः

जानाश्रयी छन्दोविचितिः

MAHOPADHYAYA PANDIT V. VENKATARAMA SASTRI,

TRIVANDRUM.

स भूपतिरुदारधीर्जयति सम्पदेकाश्रयो
जानाश्रय इति श्रिया वहति नाम सार्थं विभुः ।
मखैरुरुभिरद्भुतैर्मघवतो जयश्रीरपि
जिता विजितशत्रुणा जगति येन रुद्धा चिरम् ॥

अथातः छन्दोवृत्तजातीनां तत्त्वजिज्ञासवे शिष्याय पौराणिकेषु पैङ्गलादिछन्दोविचितिषु यथासम्भवं न्यूनातिरेकं परीक्ष्य परिहृत्य तद्दोषपरिहृतामिमामप्रपञ्चामनाकुलां जानाश्रयीं छन्दोविचितिं गणस्वामिरचितव्याख्यां व्याख्यास्यामः ।

तत्र तावच्छन्दांसि षड्विंशतिः ॥ १ ॥

अवद्यान्याश्चर्यतया छादयन्तीति छन्दांसि । तानि षड्विंशतिरिति ज्ञेयानि ।

तन्नामानि स्ववृत्तेषु ॥ २ ॥

तेषां छन्दसां नामानि तेषु वृत्तेषूत्तरत्र वक्ष्यमाणेषु आद्यात्प्रभृत्यनुक्रमेण वक्ष्यन्ते । तद्यथा—

१ उक्तम् । २ अत्युक्तम् । ३ मध्यमम् । ४ प्रतिष्ठा । ५ सुप्रतिष्ठा । ६ गायत्री । ७ उष्णिक् । ८ अनुष्टुप् । ९ बृहती । १० पङ्क्तिः । ११ त्रिष्टुप् । १२ जगती । १३ अतिजगती । १४ शक्वरी । १५ अतिशक्वरी । १६ अष्टिः । १७ अत्यष्टिः । १८ धृतिः । १९ अतिधृतिः । २० कृतिः । २१ प्रकृतिः । २२ आकृतिः । २३ विकृतिः । २४ सङ्कृतिः । २५ अभिकृतिः । २६ उत्कृतिः ।

चत्वार्याद्याक्षराणि (भवन्ति) ॥ ३ ॥

आद्यस्य उक्ताख्यस्य छन्दसश्चत्वार्यक्षराणि भवन्ति ।

चतुश्चतुर्वृद्धिरन्येषाम् ॥ ४ ॥

अन्येषामत्युक्तादीनां छन्दसां चतुर्भिश्चतुर्भिरक्षरैरनुक्रमेण वृद्धिर्भवति । तद्यथा—अत्युक्तस्याष्टौ, मध्यमस्य द्वादश, प्रतिष्ठायाः षोडश इत्येवमादि ।

उत्कृतेः ॥ ५ ॥

तस्याश्चतुश्शतान्यक्षराणि भवन्ति ।

द्व्येकैरूने विराण्णिचृतौ ॥ ६ ॥

द्वे एकश्च द्व्येकानि, तैः द्व्येकैरिति विग्रहः । तैर्नियमिताक्षराणां छन्दसां द्वाभ्यामक्षराभ्यामूना विराट् नाम भवति, एकेनोना निचृत् भवति । वैदिकार्थोऽयमारम्भः । लौकिकं च विशेषितलक्षणमेव वृत्तं वा जातिर्वैवं भवति । लौकिकविराड् यथा—

" शूरः सुमुखः सदयः शान्तो धीरस्त्यागी गुणवान् भक्तः ।
कुलजोऽस्माकं नित्यं मित्रं भवतु श्लाघ्यम्[1] ॥ "

लौकिकनिचृद्यथा—

" अम्भोदानामसितानां श्रुत्वा शब्दं सन्ततबर्हः ।
अम्भोभारान्मन्दगतीनामुद्ग्रीवोऽयं रौति मयूरः ॥"

स्वराड्भुरिजावधिके ॥ ७ ॥

द्व्येकैरित्यनुवर्तते, नियमिताक्षराणां छन्दसां द्वाभ्यामक्षराभ्यामधिका स्वराट् नाम भवति, एकेनाधिका भुरिक् नाम भवति, लौकिकस्वराड् यथा—

" अथ तत्र शुचौ लतागृहे कुसुमोद्गारिणि तौ निषीदतुः ।
मृदुभिर्मृदुमारुतेरितैरुपगूढाविव बालपल्लवैः ॥ "

लौकिकभुरिग् यथा—

" मनोज्ञमपि सिन्दुवारतः कुन्दकुसुममग्र्यं च षट्पदः ।
न सर्पति तुषारशङ्कितश्चन्द्रालोकविशेषशीतलम् ॥ "

चतुर्भागः पादः ॥ ८ ॥

यस्य छन्दसो यावन्त्यक्षराणि तेषां यश्चतुर्थो भागः स पादसंज्ञो भवति । तद्यथा– उक्तस्यैकमक्षरं पादः, अत्युक्तस्य द्वे, मध्यमस्य त्रीणि, एवं सर्वेषामपि ।

उत्कृतेः ॥ ९ ॥

उत्कृतेः षड्विंशत्यक्षराणि पादः ।

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1. चतुर्थे पादे चत्वार्यक्षराणि न्यूनानि ।

स्वरोऽक्षरम् ॥ १० ॥

"चत्वार्याद्याक्षराणि" (अ. १ सू. ३), "चतुश्चतुर्वृद्धिरन्येषाम्" (अ. १ सू. ४). इति सर्वेषां छन्दसामक्षरप्रमाणमुक्तम् । अक्षरशब्दस्तु स्वरव्यञ्जनसामान्यवाची वर्णपर्यायत्वात् । अतो व्यञ्जनव्युदासार्थमाह—स्वरोऽक्षरमिति । स्वरोऽक्षरमिति स्वर एवाक्षरं छन्दोविचितिषु न व्यञ्जनम्, व्यञ्जनस्याप्यक्षरत्वे सति,

" स्वयम्भूरुद्रसेनान्यौ नारायणपुरन्दरौ ।"

इत्येवमादीनामनुष्टुप्त्वं हीयेत, उक्तप्रमाणाधिकाक्षरत्वात् । स्वरो व्यञ्जनयुक्तो भवति न केवलः ।

उकालो लघु ॥ ११ ॥

उ इत्येवंकालस्वरो लघुसंज्ञो भवति । कालो मात्रा, स त्वक्षिनिमेषः, अङ्गुलिस्फोटो वा ।

संयोगायोगवाहपरो गुरुः ॥ १२ ॥

संयोगाश्च अयोगवाहाश्च संयोगायोगवाहाः, ते परे यस्य उकालस्य स संयोगायोगवाहपरः, स गुरुसंज्ञो भवति । के संयोगाः ? व्यञ्जनान्यनन्तराणि भवन्ति । के अयोगवाहाः ? विसर्जनीयजिह्वामूलीयोपध्मानीयानुस्वाराः । तत्र संयोगपरास्तावत्—अक्षः कक्षः—इत्यकारः, ऋक्षो वृक्षः—इति ऋकारः । अयोगवाहपरोऽपि—कः करोति कस्करोति ; कः पचति क॒पचति ; त्वं यासि ।

पादान्ते वा ॥ १३ ॥

पादान्ते वर्तमानश्च उकालो वा गुरुसंज्ञो भवति, तद्यथा—

" स्वाधीनसुलभमेतन्निरवद्यं विद्यते ममैव खलु ।
अतिथिजनप्रतिपूजनसमर्थरूपं शरीरधनम् ॥"

अस्याश्चार्याया आद्यस्यार्धस्यान्त्यस्वरोऽनेन लक्षणेन गुरुर्भवति, अन्यथा आर्येयं न स्यात् हीनमात्रत्वादिति । वाशब्दो विकल्पवाची । कचिन्न भवति । तद्यथा—अस्या एव प्रथमतृतीययोः पादयोः । यदि तत्रापि गुरुत्वं स्यात् आर्येयं न स्यादधिकमात्रत्वादिति ।

ऊकालः ॥ १४ ॥

ऊकालश्च स्वरो गुरुसंज्ञो भवति । अत्राह—

"ऊकालो दीर्घो द्विमात्रः त्रिमात्रस्तु प्लुतः किं लघवो गुरवः" इति तत्रोच्यते— ऊ इत्येवं संहिताकरणाद्दीर्घप्लुतयोर्ग्रहणं भवति ।

तौ हभौ ॥ १५ ॥

तौ लघुगुरू यथाक्रमेण 'ह', 'भ' इत्येवंसंज्ञौ भवतः ।

तच्छेदो रगवत् ॥ १६ ॥

तयोर्लघुगुर्वोः छेदो 'र' इव गकार इव च भवति ।

सोऽङ्गुलेऽङ्गुले ॥ १७ ॥

सः हभयोः छेदोऽङ्गुलेऽङ्गुले कर्तव्यः । अङ्गुल्या सम्मितमङ्गुलम् । अस्यारम्भो ह्युत्तरार्थः ।

गङ्गास्	॥ १८ ॥	7	∪∪	
नदीज्	॥ १९ ॥	7	|∪	
चन्द्रप्	॥ २० ॥	7	∪|	
ननुर्	॥ २१ ॥	7	||	
नचरतिद्	॥ २२ ॥	7	||||	
कमलिनीय्	॥ २३ ॥	7	|||∪	
जयनरवरण्	॥ २४ ॥	7	|||||	
नूनंसाग्	॥ २५ ॥	7	∪∪∪	(मगण)
कृशाङ्गीङ्	॥ २६ ॥	7	|∪∪	(यगण)
धीवराश्	॥ २७ ॥	7	∪|∪	(रगण)
कुरुतेल्	॥ २८ ॥	7	||∪	(सगण)
तेश्रीकब्	॥ २९ ॥	7	∪∪|	(तगण)
विभातिक्	॥ ३० ॥	7	|∪|	(जगण)
सातवत्	॥ ३१ ॥	7	∪||	(भगण)
तरतिम्	॥ ३२ ॥	7	|||	(नगण)
लोलमालाष्	॥ ३३ ॥	7	∪|∪∪	
धैर्यमस्तुतेट्	॥ ३४ ॥	7	∪|∪|∪	
रौतिमयूरोञ्	॥ ३५ ॥	7	∪||∪∪	

ते द्विक-चतुष्क-षट्क-त्रिक-पञ्चक वर्णकवृत्तविधाने ग्रन्थलाघवार्थं परिगृहीताः।

अन्तेऽन्त उक्तानि व्यञ्जनान्येषां संज्ञा ॥ ३६ ॥

उक्तानां सूत्राणामन्तेऽन्ते परिगृहीतानि व्यञ्जनानि स्वान्युक्तानां वर्णानां यथा-रचनानां संज्ञा भवन्ति।

आदिस्वरैश्च गादिसंज्ञाः ॥ ३७ ॥

गादयो "नूनंसाग्" इत्येवमादयः। तेषां य आदौ वर्तमानाः स्वराः आदयः, तैश्चान्तेऽन्ते उक्तैर्व्यञ्जनैश्च संज्ञा भवन्ति।

गणाश्चतुर्ह्राः ॥ ३८ ॥

ये चतुर्लघवो वर्णसमूहाः ते गणसंज्ञा भवन्ति।

पञ्चहाश्च ॥ ३७ ॥

पञ्च लघवश्च गणसंज्ञा भवन्ति, पञ्चलघवस्त्वष्टविधाः। तद्यथा—त्र्यक्षरास्त्रय आदिमध्यान्तलघवः, चतुरक्षराश्चत्वार आदिद्वितीयतृतीयान्तगुरवः, पञ्चाक्षर एकः सर्वलघुः— कृशाङ्गी ।ᴗᴗ, धीवरा ᴗ।ᴗ, तेश्रीः क ᴗᴗ।, चन्द्रननु ᴗ।।।, नदीननु ।ᴗ।।, ननुचन्द्र ।।ᴗ।, कमलिनी ।।।ᴗ, ननुतरति ।।।।। पृथगारम्भ एतेषां व्यवहारे प्राचुर्यज्ञापनार्थम्। चशब्दो यस्मिन्नादेशे स्वरूपेणैते परिगृहीतास्तस्मिन्नेव तेषां प्रवेशो भवति नान्यत्रेति ज्ञापनार्थम्। "चत्वारो निर्धायिकाः" "यावान्त्यः" इति वक्ष्यति। तत्रान्त्य एव स्थाने यकार ईकारो वा भवति, नान्यत्र, नत्वन्येऽपि पञ्चलघव इति।

यतिः पदच्छेदः ॥ ४० ॥

यतिरवधिः छेद इति पर्यायाः। पदस्य छेदः पदछेदः, स तु यतिसंज्ञो भवति।

सा पादान्ते ॥ ४१ ॥

सा यतिः सर्वस्य पादस्यान्ते भवति।

जातिषु युजोऽवश्यम् ॥ ४२ ॥

सा तु यतिर्जातिष्वार्यादिषु युजः समस्यावश्यं भवति।

अयुक्पादान्ते ॥ ४३ ॥

अयुक्पादान्ते नियमो नास्तीत्यर्थादापाद्यं भवति। तद्यथा—

“ स्वाधीनसुलभमेतन्निरवद्यं वर्तते ममैव खलु ।
अतिथिजनप्रतिपूजनसमर्थरूपं शरीरधनम् ॥”

इयं पुनरार्या पङ्क्तौ छन्दसि । दश दशाक्षराण्यस्याः पादानाम् । तत्रायुजः प्रथमस्य पादस्यान्ते यतिर्न जाता, द्वितीयस्य युजः पादस्यान्ते यतिर्जाता । तस्माद्युक्पादान्त एव जातिषु नियमः ॥

स्वरैः सनैः ॥ ४४ ॥

सा तु यतिः स्वरैः सनकारैः ग्रन्थेषु विधास्यमानेषु वक्ष्यते । तद्यथा— “मन्दाक्रान्ता सेरुशो नीनू” इति । तत्र चतुर्थस्वर ईकारो नकारेण सह नी इत्युक्तम् ; षष्ठश्च ऊकारो नू इति । तत्र श्लोकोऽपि मन्दाक्रान्ताख्यः, चतुर्थे षष्ठे चाक्षरे च यतिर्भवति । उदाहरणम्—

“ कश्चित्कान्ताविरहगुरुणा स्वाधिकारप्रमत्तः ” इत्यादि ।

द्विर्नान्तैः ॥ ४५ ॥

सा तु यतिः सनकारान्तैर्यत्रोच्यते तत्र द्विरुक्ता भवति । तद्यथा—नु इत्युक्ते पञ्चमेऽक्षरे यतिर्भवति । एवं शेषेष्वपि ज्ञेयम् ।

भाहौ ॥ ४६ ॥

एको 'भा' गुरुर्द्वैलघू गणयितव्यौ ।

इति छन्दोविचित्यां जानाश्रय्यां
प्रथमोऽध्यायः ॥

DEVASTHANAM NOTES

GRAND FLOATING FESTIVAL AT TIRUMALAI

FASLI 1342.

T. N. MAHADEVA IYER

There are several thirthas on the Tirumalai Hills of which the Swami-pushkarini combined with Varaha-pushkarni (tank) is considered to be the most sacred one. This pushkarini is situated to the north of the temple and all pilgrims take their bath in this sacred pushkarini which, according to the Puranas, receives 33 crores of thirthas (sacred waters). In the middle of this tank a grand Mantapa called Nirazhi mantapa is constructed, which gives a grand view to the Pilgrims when taking their bath. The architectural work of Daśāvatāras on the stone pillars attract the attention of pilgrims. In this sacred tank and around other excellent stone mantapas are constructed with religious stories engraved on the walls and pillars and with a golden kalasa on the top of the cupola of Nirazhi mantapam, the float is drawn every day during the floating festival as detailed below.

The Tirumalai floating festival was celebrated this year from 1st April 1933 for five days. It was a grand and imposing one really a sight for even Gods to see. This festival was being celebrated for the last ten years and every year a very large number of people from all parts of India flock on Tirumalai to worship Sri Venkateswara on the float and to be delighted with the enchanting sight. The float itself has been very beautifully constructed at a cost of Rs. 30000. The float is 30 ft. sq. The square base consisting of the steps to the mantapa in the middle with its tastefully decorated arches and pillars around, the dome-like Vimanam is provided with Golden Kalasas on its crest and God Sri Venkateswara is seated on the mantapa in the centre. All these present a delightful scene with the cumulative effect of fervently infusing religious spirit in the minds of the onlookers. The float is well designed both from the architectural point of view and from the śāstric aspect. The whitish painting of the float itself is really charming and attracts the hearts of numberless devotees of Sri Venkateswara. The decoration of the float with electric lights of multi-colored bulbs

gives one an impression of a fairy land scene and the flower edge decoration is highly enchanting.

As this festival generally falls on moon-lit nights, the tank with the reflection of the float therein and the electric lighting thereof presents a grand charming scene.

First there was a grand procession of God to be taken into the float, all round the big streets. On the first day of the festival God Sri Krishnaswami's image adorned with beautiful jewels set with diamonds is placed in the float and taken 3 rounds round the Neerazi Mantapa in the midst of the Varaha Pushkarini. The second day's festival is with the image of Sri Rama, Sita and Lakshmana who are taken five rounds, round the mantapa. The other three days are devoted to Sri Venkateswara with 3, 5 and 7 rounds on the third, fourth and fifth days respectively.

The steps of this sacred tank all round are so crowded with pilgrims and sight-seers that there is not even a foot of space for one to squeeze himself in their midst until the god takes his last round and leaves the float.

143711.

Vimānam over the Central Shrine of Srī Gōvindarāja's Temple with Five Golden Kalaśams.